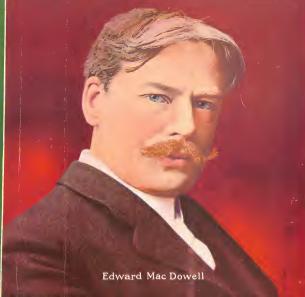
# THE ETUDE

November 1915

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# THE ETUDE

NOVEMBER, 1915

VOL. XXXIII No. 11



Music All the Way



Organization Among Teachers



It is very gratifying to note the number of men who are making an avocation of music. By starting to learn the art in their youth and giving just a little time to it every day or so they contrive to have music all the way through their lives. The late Charles Heber Clark (Max Adeler), whose beautiful soul illuminated all who came near him, once told us that one of the great joys of his long life was that he had had music all the way. Just think what that means,-"music all the way." Think what it means to be without it. At best, it must be music made in one's own brain-music that is expressed through the body, in the throat, with the fingers, or with the bow-arm of the violin. It is lovely to hear music but far lovelier still is the joy of making music. Mr. Clark had been an organist in his youth and he kept up his interest in the art through his busy life which brought happiness and consolation to so many others. If you would "keep sweet," Mr. Business Man, right in the midst of life's bitterness learn a little music and give yourself a half hour nightly at the keyboard. The parent who denies music to the boy is handicaping him in his life work. Start him young and let



him have "Music all the Way."

Welcome



TWENTY years ago Americans were praying that America might become the music centre of the world. Two years ago we were protesting that it already was that, but to-day we are overwhelmed with riches. The war has exiled most of the great keyboard artists of Europe, many of the foremost singers and some of the noted composers. For years a certain class of Americans paid annual visits to the European shrines of these men. Now let us be sensible. America is glad to be able to give haven to these teachers. Let us welcome them warmly and make them want to feel as did Joseffy, Emil Liebling, Thomas, Seidl, Campanari, Schumann-Heink and others who put their names and hopes under the stars and stripes. This is surely the land of boundless opportunity and we can avail ourselves of these men of genius in the great artistic expansion of our country. In the meantime we are brought to realize that our own native-born teachers and artists deserve equal rank, equal patronage, equal support with the best that Europe can send us. As the American Dollar has become the standard of the financial world let us have American integrity, thoroughness, industry and efficiency become the standards of the artistic world.

Beginning December 28th and continuing for three days the Music Teachers' National Association will hold its thirty-seventh annual convention in Buffalo, New York. This Association, started by the founder of The Etude with the aid of a group of zealous pioneers way back when Ulysses S. Grant was President of the United States, has passed through many reissitudes and changing phases of activity. At first it was very directly concerned with the more practical problems of teaching. Then the festival idea took hold and many of the meetings were accompanied by huge concerts. Vast numbers attended the conventions and the Association was voted a most prosperous one.

Our country is large. The convention might be held in Pittsburgh and the members in Los Angeles might be very anxious to attend. But between them would stand over one hundred dollars in railroad fares, a week's travel and the additional expenses. Consequently the need for local or State associations rose. These were to be the larger numerically as a matter of course. Thus the Philadelphia Music Teachers' Association is much larger numerically than the National Association. There are now probably a score or more of strong state or local associations with a membership of upwards of five thousand teachers.

The National Association has in recent years become more directly representative of men engaged in institutional work,—colleges, seminaries, etc. It is the ambition of these men to make the National Association a kind of assembly or congress which shall be expressive of the American voice in musical education and in its way bring together the opinion of the music workers who may belong to the local associations. Accordingly at the coming Convention which will be presided over by J. Lawrence Erh, of the University of Illinois, there will be Round Tables upon Community Music, Standardization, Public School Music and other topics in addition to those frequently discussed at previous meetings.

This Association should not be permitted to become merely a little group of academics. It fills much the same purpose as the National Education Association does in relation to the public schools. That association has thousands of teachers from all parts of the country attending the conventions and there is no concert or festival put out as a bait. The meetings are animated, broad in their scope, and popular with the members. Why would it not be possible for teachers in all parts of the country to belong to the National Association even though they could attend only one convention in four—say the convention held nearest their homes? Those who desire to join the Association may obtain information through the secretary, Mr. Charles N. Boyd, 48259 Fifth Ave, Fittsburgh, Pa. Any person actively interested in music may become an annual member upon payment of \$8.00 yearly.

### MacDowell

Ten years have passed since the cloud which tragically obscured America's foremost composer began its gradual descent. To-day we find the fame of Edward MacDowell greater than ever. THE ETUDE has for some time planned the publication of a MacDowell issue. Much of the present number was ready last Spring but we have reserved it for this month at the beginning of the Club and Recital season. All who honor the name of MacDowell will find much valuable material in this issue.

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### The Boy Who Would Not Practice

#### By Ruth Alden

A LECTURER once said that when he found his audience disregarding his efforts, and actually talking to one another for their diversion, he knew that he was utterly failing to hold their interest. But he said: "I am not content merely to know this fact. I have experimented time and again to find how to shape and direct my own efforts so as to rise to a point of entertainment that is beyond an audience's ability to entertain one another."

Is not this exactly the case of the earnest teacher and the child who will not practice? And doesn't the teacher find himself in a position just like that of the lucturer? Now let us study relative methods. The lecturer does not get mad with the men and women of his audience and dismiss them. He goes deeper into himself and strives more to make himself win their attention. We must not condemn the pupil and dismiss him as hopeless. A sane view of the case shows that he is looking for entertainment and for interesting experiences and that we are not delivering them to him. So like the lecturer, we must go deeper into our resources and discover yet further means for making the child who will not practice our enthusiastic team

Can it be done?

Tom Sawyer once succeeded in transforming the rather distasteful duty of whitewashing a fence on a Saturday morning into a highly developed community activity by convincing his companions that few boys were ever entrusted with such an unusual responsibility. If I remember correctly, he sold the privilege of doing the work to the unfortunate ones who had no fence, I have introduced this incident to show that anything can be done, the moment the person who sees values takes the matter in hand.

#### The Privilege of Studying

A very sane and interesting teacher once said: "I have often wondered what would happen if I should regard my lesson giving as a privilege; if, for example, I should tolerate no pupil who did not appreciate the opportunity I give him in permitting him to study with me. I know," she continued, "how that sounds to the teacher who is anxious and hungry to get more pupils in order to eke out expenses. It sounds just like race suicide.

"But I wasn't afraid to try it with a few of mine." she went on, "and I had none too many pupils at the time. I have always felt a worthy dignity in my little knowledge, because I am sincerely trying to increase it. And I do not propose to see it sold or bought unappreciatively. And then again I have the social instinct. I like to be among people, and when I had only three pupils I used to have gatherings, which we called club mectings. In this way we got to know one another, We played and talked about music and made our friendship more intimate.

"One of that small number was a boy named Paul. I did not quite get hold of him for some time. He held me cheaply, not with any bad intent, but inno-cently because his exuberant spirit needed more to occupy it and direct it than piano playing.

"So I made up my mind to take the piano away from him. It was easy to arrange that with his mother. Paul used to run to the piano five minutes now and five minutes then, strumming and picking out tunes, for he was distinctly musical. After that he would practice a little if he felt like it.

"Paul liked to come to our l'ttle class meetings. He, too, had the social instinct. One day after a particularly bad lesson hour I said to him, 'Paul, either you do not like to practice or you think what we are doing together is of very little importance so I am going to ask you not to come to me any more. We shall miss you at the class meetings, particularly next Saturday, when we are going into town to attend a concert and then to do a little shopping.

"While I was saying this I was gently leading Paul toward the door, which I closed on him, not rudely but unmistakably in farewell.

"I don't know now, and I never asked, what he said to his mother about it. But when he next went for his five-minute dash at the piano it was locked (Paul's mother played the game with me as squarely as could

"In a few days Paul began to introduce the piano into his casual conversation, and in less than a week

### THE ETUDE

I think his mother devised a plan permitting him to use the plane to play what he liked on agreement that he would do an equal amount of practice. Further, she afterwards told me, that when his practice amounted to three hours she agreed with him that he might call on me, it being understood that I would then hear what he had accomplished.

"It happened (by agreement) that I was too busy to see him the first time he called, but subsequently he played for me and played very well, better in fact than if he had gone on in the old helter-skelter way of former days.

"By adopting the attitude that a good opportunity must not be held in disregard, we again proved Tom Sawver's principle:

"It is not every boy who is privileged either to whitewash a fence on a Saturday morning or to take piano lessons with a teacher who has a pride in being

### A Beethoven Piano in America

### By James Frederick Rogers

THOUGH most of the instruments of the large Steinert collection, now to be seen in the Memorial Hall of Yale University, are older and quainter, without and within, the lover of music lingers longest over the piano which is said to have belonged to and was doubtless used by Beethoven.

Except for its lightness, this grand piano looks not unlike our modern instruments, and indeed, save for volume of tone, it is not so very far removed from the pianos of our own time. It has a keyboard of six and a half octaves with three strings for each note, except in the lowest octave where there are two. There is no sign of a music rack, but there is a goodly supply of pedals, for there are five-three "soft" pedals, one of which shifts the keyboard so that the hammers strike two strings, another that shifts the keyboard until one string alone was struck, and one that drew a piece of felt between the hammers and the wires. There is the usual damper-lifting loud pedal, and a pedal which draws a folded piece of paper down upon the strings of the lower octaves of the instrument. This "bassoon" pedal produced an effect similar to the mandolin pedal of our modern instruments and doubtless

was little used by the great composer.

The instrument bears on its front the name "Streicher" and on the sounding board the name of "Nanette Streicher nee Stein, Wien, 1816." The instrument is a connecting link between that remarkable woman and the composer. It is a memento of their friendship, and a most suggestive indicator of the possible efficiency of a woman along many lines of work, for Madame Streicher was a successful piano maker, a brilliant musician, "a person of great general cultivation, a model wife and mother," and, most remark-



A FAMOUS BEETHOVEN PIANO NOW AT YALE,

he begged for the privilege of playing a little while. able of all, a friend capable of straightening out and

Andreas Stein, Nanette's father, was the founder of a large branch of German piano making. He invented the shift of the keyboard still used in the soft pedals of our grand pianos, and made other important improvements of the action. Nanette was born a year before Beethoven. She played before Mozart at eight years of age. Her father instructed her at an early age in the details of piano making, and on his death in 1792 she "carried on his business, in conjunction with her brother, with a decision and energy almost masculine." In 1793 she married Johann Andreas Streicher, a friend and schoolmate of Schiller, and moved the piano factory to Vienna.

Beethoven had used the Stein piano in Ponn, and doubtless the Streicher became his favorite, for it had more than the friendship of Nanette to recommen it. We do not know when this friendship began, but it was in 1813 that Frau Streicher seems to have taken an active interest in his domestic affairs. She followed him to Baden, whence he had gone for his health in 1813, and took charge of his lodgings, managed his servants and kept his clothes in order. She also was his source of sympathy and advice over his tangled household affairs after his return to Vienna, and added greatly to the comfort of the composer for a number

This piano of the Yale museum is said to have been nsed by Beethoven at Baden, though certainly not on his first visit there. It is likely that Madame Streicher kept it at his disposal wherever and whenever he felt like using it, and it is probable that many of his later compositions were played upon it for the first time. We know that Beethoven used other pianos, for in December 1817, Mr. Broadwood presented him with one, and Graf, of Vienna, also made for him in his last years, one having four strings to the note, in the lope that his damaged organs of hearing might be able to appreciate the larger volume of tone thus produced

### The Four Essentials of Daily Practice

### By Guy Maier

THE musician who is deficient in one or more branches on the practical side of his art, is to be found everywhere. We meet on all sides teachers and concert-givers who possess a startling technic, but who leave their hearers unmoved. Others find it easy to transmit their emotions to the audience, but fail because of an insecure memory; still another class interpret their pieces well, learn them easily, but the ragged edges of an insufficient technic work their downfall others (and their name is legion) can readily fling off scales and arpeggios, can memorize and interpret satisfactorily, but have had no training in the all-important branch of playing at sight. It is partly true that becoming a public performer it is unessential to be able to read well at sight, but for the ordinary purposes of a teacher, especially of advanced pupils, where constant illustration is a necessity, sight playing is indispensable. To teach without personal examples on the instrument to show the pupil "how it should sound" is a doubtful method; for music is an aural art and if the student has no conception of how a phrase sounds when played well, he cannot formulate an intelligible idea of it from the mere directions of the teacher concerning the dynamic gradations and æsthetic principles involved. To hear the passage played authoritatively carries a conviction with it that can be produced in no other way.

So it is evident that if the student desires to mature properly in the practical side of his art, he must devote himself daily to each of the four branches-the memorative, the interpretative, the technical and the sightplaying. A single week-day passed without some conscientious endeavor put forth in all of these divisions is lost indeed.

LET us never despise the wandering minstrel! He is an unconscious witness for God's harmony-a preacher of the world-music-the power of sweet sounds, which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stirs within him, though he eat in pot-houses, and sleep in barns? Ay, thoughts too deep for words are in those simple notes-why should we not feel them?-CHARLES KINGSLEY,

speaking of the power of suggestion in music I wish at the outset to make certain reservations. In the first place I speak for myself, and what I have to present is merely an expression of my personal opinion; if in any way these should incite to further investigation or discussion, my object will

in part have been attained. In the second place, in speaking of this art, one is seriously hampered by a cer-tain difficulty in making oneself understood. To hear and to enjoy music seems sufficient to many persons, and an investigation as to the causes of this enjoyment seems to them superfluous. And yet, unless the public comes into closer touch with the tone poet than that objective state which accepts with the ears what is intended for the spirit, which hears the sounds and is deaf to their import, unless the public can separate the physical pleasure of music from its ideal significance, our art, in my opinion, cannot stand on a sound basis.

The first step toward an appreciation of music should be taken in our preparatory schools. Were young people taught to distinguish between tones as between colors, to recognize rhythmic values, and were they taught so to use their voices as to temper the nasal tones of speech, in after life they would be better able to appreciate and cherish an art of which mere pleasure-giving sounds are but a very small part.

Much of the lack of independence of opinion about music arises from want of familiarity with its material. Thus, after dinner, our forefathers were accustomed to sing catches which were entirely desti-tute of anything approaching music.

Music contains certain elements which affect the nerves of the mind and body, and thus possesses the power of direct appeal to the out form, or sound without music. For it to become

public-a power to a great extent denied to the other arts. This sensuous influence over the hearer is often mistaken for the aim and end of all music. With this in mind, one may forgive the rather puzzling remarks so often met with; for instance, those of a certain English bishop that "Music did not affect him either intellectually or emotionally, only pleasurably," adding. "Every art should keep within its own realm; and that of music was concerned with pleasing combinations of sound." In declaring that the sensation of hearing music was pleasant to him, and that to produce that sensation was the entire mission of music, the Bishop placed our art on a level with good things to eat and drink, Many colleges and universities of this land consider music as a kind of boutonnière.

This estimate of music is, I believe, unfortunately a very general one, and yet, low as it is, there is a possibility of building on such a foundation. Could such persons be made to recognize the existence of decidedly unpleasant music, it would be the first step toward a proper appreciation of the art and its vari-

Mere beauty of sound is, in itself, purely sensuous. It is the Chinese conception of music that the texture of a sound is to be valued; the long, trembling tonetint of a bronze gong, or the high, thin streams of sound from the pipes are enjoyed for their ear-filling qualities. In the Analects of Confucius and the writings of Mencius there is much mention of music, and "harmony of sound that shall fill the ears" is insisted upon. The Master said, "When the music maker Che first entered on his office, the finish with the Kwan Ts'en was magnificent. How it filled the ears!" Père Amiot says, "Music must fill the ears to penetrate the soul." Referring to the playing of some pieces by Couperin on a spinet, he says that Chinese hearers thought these pieces barbarous; the movement was too rapid, and did not allow sufficient time for them to enjoy each tone by itself. Now this is color with-



(Modeled from Life by Helen F. Mears. See page 787) DELIEF PORTRAIT OF MAC DOWELL.

### The Power of Suggestion in Music

AN ESSAY By EDWARD MacDOWELL

music, it must possess some quality which will remove it from the purely sensuous. To my mind, it is in the power of suggestion that the vital spark of music

Before speaking of this, however, I wish to touch upon two things; first, on what is called the science of music; and secondly, on one of the sensuous elements of music which enters into and encroaches upon all suggestion.

If one were called upon to define what is called the intellectual side of music, he would probably speak of "form," contrapuntal design, and the like. Let us take up the matter of form. If by the word "form" our theorists meant the most poignant expression of poetic thought in music, if they meant by this word the art of arranging musical sounds into the most telling presentation of a musical idea, I should have nothing say: for if this were admitted instead of the recognized forms of modern theorists for the proper utterance we should possess a study of the power of musical sounds which might truly justify the title of musical intellectuality. As it is, the word "form" stands for what have been called "stoutly built periods," "subsidiary themes," and the like, a happy combination of which in certain prescribed keys was supposed to constitute good form. Such a device, originally based upon the accessities and fashions of the dance, and

[Entroy's Norm.—The carellent essay upon the page is from the chanel asson as "Orlivel and Historical Bessays," published by Arthur P. Schmidt. These dissessions, published by Arthur P. Schmidt. These dissessions of the carelless are textiques in number and embare the ware largest than the care that the care professor at Colombia University. After the death was professor at Colombia University, After the death was professor at Colombia University. After the Control of Mr. W. Institut. Thouse who device to become familiar with Mr. MacDouell's intellersaid breight, and carefully the comprehensive schalarskip will full these season searce called training indexe. "Supportion in Macie" is reproduced here through the careful of the publishers.]

changing from time to time, is surely no worthy of the strange worship it has received. A form of so doubtful an identity that the first movement of a certain Beethoven sonata can be dubbed by one authority "sonata-form," and by another "free fantasia," certainly cannot lay claim to serious intellectual value.

Form should be a synonym for coherence. No idea, whether great or small, can find utterance without form, but that form will be inherent to the idea, and there will be as many forms as there are adequately expressed ideas. In the musical idea, per se analysis will reveal form.

The term "contrapuntal development" is to most tone poets of the present day a synonym for the device of giving expression to a musically poetic idea. Per se, counterpoint is a puerile juggling with themes, which may be likened to high-school mathematics. Certainly the entire web and woof of this "science," as it is called, never sprang from the necessities of poetic musical utterance. The entire pre-Palestrina literature of music is a conclusive testimony as to the non-poetic and even uneuphonious character of the inventions.

In my opinion, Johann Schastian Bach, one of the world's mightiest tone poets. accomplished his mission, not by means of the contrapuntal fashion of his age, but in spite of it. The laws of canon and fugue are based upon as prosaic a foundation as those of the rondo and sona'a form; I find it impossible to imagine their ever having been a spur on an incentive to poetic musical speech. Neither pure tonal beauty, so-called "form," nor what is termed the intellectual side of music (the art of counterpoint, canon and fugue), constitutes a really vital factor in music. This narrows our analysis

down to two things, namely, the physical effect of musical sound and suggestion.

The simplest manifestations of the purely sensuous effect of sound are to be found in the savage's delight in noise. In the more civilized state, this becomes the sensation of mere pleasure in hearing pleasing sounds. It enters into folk song in the form of the "Scotch snap," which is first cousin to the Swiss jodel, and is undoubtedly the origin of the skips of the augmented and (to a lesser degree) diminished intervals to be found in the music of many nations. It consists of the trick of alternating chest tones with falsetto. It is a kind of quirk in the voice which pleases children and primitive folk alike, a simple thing which has puzzled folklorists the world over.

The other sensuous influence of sound is one of the most powerful elements of music, and all musical utterance is involved with and inseparable from it. It consists of repetition, recurrence, periodicity.

Now this repetition may be one of rhythm, tone tint, texture, or color, a repetition of figure or of pitch. We know that savages, in their incantation ceremonies keep up a continuous drum beating or chant which, gradually increasing in violence, drives the hearers into such a state of frenzy that physical pain seems no longer to exist for them.

The value of the recurring rhythms and phrases of the march is well recognized in the army. A body of men will instinctively move in cadence with such music. The ever recurring lilt of a waltz rhythm will set the fect moving unconsciously, and as the energy of the repetition increases and decreases, so will the involuntary accompanying physical sympathy increase

Berlioz jokingly tells a story of a ballet dancer who objected to the high pitch in which the orchestra played, and insisted that the music be transposed to a lower key. Cradle songs are fashioned on the same

This sensuous sympathy with recurring sounds, hypnotism, and leads up to what I have called suggestion in music.

of in poetry, for instance, in Poe's "Raven,"

### Quoth the raven, nevermore,

and the repetition of color in the same author's "Scarlet Death." It is the mainspring (I will not call it the vital spark) of many so-called popular songs, the recipe for which is exceedingly simple. A strongly marked rhythmic figure is selected, and incessantly repeated until the hearer's body beats time to it. The well-known tunes "There'll Be a Hot Time," etc., and "Ta-ra-ra, Boom-de-ay" are good examples of this kind

There are two kinds of suggestion in music: one has been called tone-painting, the other almost evades analysis.

The term tone-painting is somewhat unsatisfactory, and reminds one of the French critic who spoke of a poem as "beautiful painted music." I believe that music can suggest foreibly certain things and ideas as well as vague emotions encased in the so-called "form" and "science" of music.

#### Imitation of Nature

If we wish to begin with the most primitive form of suggestion in music, we shall find it in the direct imitation of sounds in nature. We remember that Helmholtz, Hanslick, and their followers denied to music the power to suggest things in nature; but it was somewhat grudgingly admitted that music might express the emotions eaused by them. In the face of this, to quote a well-known instance, we have the "Pastoral" symphony of Beethoven, with the thrush, cuckoo, and thunderstorm. The birds and the storm are very plainly indicated; but it is not possible for the music to be an expression of the emotions caused by them, for the very simple reason that no emotions are caused by the euckoo and thrush, and those caused by thunderstorms range all the way from depression and fear to exhilaration, according to the personality of individuals."

That music may imitate any rhythmic sounds or melodie figure occurring in nature, hardly needs affirmation. Such devices may be accepted almost as quotations, and not be further considered here. The songs of birds, the sound made by galloping horses' feet, the moaning of the wind, etc., are all things which are part and parcel of the musical vocabulary, intelligible alike to people of every nationality. I need hardly say that increasing intensity of sound will suggest vehemenee, approach, and its visual synonym, growth, as well as that decreasing intensity will suggest withdrawal, dwindling, and placidity.

The suggestion brought about by pattern is very familiar. It was one of the first signs of the breaking away from the conventional trammels of the contrapuntal style of the sixteenth and seventeenth centuries. The first madrigal of Thomas Weelkes (1590) begins with the words, "Sit down," and the musical pattern falls a fifth. The suggestion was crude, but it was caused by the same impulse as that which supplied the for Wagner's "Waldweben," Mendelssohn's "Lovely Melusina," and a host of other works.

The fact that the pattern of a musical phrase can suggest kinds of motion may seem strange; but could we, for example, imagine a spinning song with broken arpeggios? Should we see a spear thrown or an arrow shot on the stage and hear the orchestra playing a phrase of an undulating pattern, we should at once realize the contradiction. Mendelssohn, Schumann, Wagner, Liszt, and practically everyone who has written a spinning song, has used the same pattern to suggest the turning of a wheel. That such widely different men as Wagner and Mendelssohn should both have adopted the same pattern to suggest undulating waves is not a mere chance, but clearly shows the notency of the suggestion.

The suggestion conveyed by means of pitch is one of the strongest in music. Vibrations increasing beyond two hundred and fifty trillions a second become luminous. It is a curious coincidence that our highest vibrating musical sounds bring with them a well-defined suggestion of light, and that as the pitch is lowered we get the impression of ever increasing obscurity. To illustrate this, I have but to refer you to the Prelude to "Lohengrin." Had we no inkling as to its meaning. we should still receive the suggestion of glittering shapes in the blue ether.

THE ETUDE

rhythm, and pitch has something in common with symplony by Raff as an example; deep shadow is unmistakably suggested. Herbert Spencer's theory of the influence of emotion on pitch is well known and needs This same element in a modified form is made use no confirmation. This properly comes under the subhere. Suffice it to say that the upward tendency of a own. Thus, while any simple low chords accompanying musical phrase can suggest exaltation, and that a downward trend may suggest depression, the intensity of which will depend upon the intervals used. As an instance we may quote the "Faust" overture of Wagner, in which the pitch is used emotionally as well as descriptively. If the meaning I have found in this phrase seems to you far-fetched, we have but to give a higher pitch to the motive to render the idea absolutely

The suggestion offered by movement is very obvious, for music admittedly may be stately, deliberate, hasty, or furious, it may march or dance, it may be grave or

Last of all I wish to speak of the suggestion conveyed by means of tone-tint, the blending of timbre and pitch. It is essentially a modern element in music, and in our delight in this marvellous and potent aid to expression we have carried it to a point of development at which it threatens to dethrone what has hitherto been our musical speech, melody, in favor of what corresponds to the shadow languages of speech, namely, gesture and facial expression. Just as these shadow languages of speech may distort or even absolutely reverse the meaning of the spoken word, so can tone color and harmony change the meaning of a musical phrase. This is at once the glory and the danger of our modern music. Overwhelmed by the new-found powers of suggestion in tonal tint and the riot of nitherto undreamed of orchestral combinations, we are forgetting that permanence in music depends upon melodic speech.

In my opinion, it is the line, not the color, that will last. That harmony is a potent factor in suggestion may be seen from the fact that Cornelius was able to write an entire song pitched upon one tone, the ac companiment being so varied in its harmonies that the listener is deceived into attributing to that one tone many shades of emotion.

In all modern music this element is one of the most important. If we refer again to the "Faust" overture of Wagner, we will perceive that although the melodic trend and the pitch of the phrase carry their suggestion, the roll of the drum which accompanies it throws a sinister veil over the phrase, making it impressive in

#### The Seed of Modern Harmony

The seed from which our modern wealth of harmony and tone color sprang was the perfect major triad.

The traison d'être and development of this combination of tones belong to the history of music. Suffice it to say, that for some psychological reason this chord (with also its minor form) has still the same significance that it had for the monks of the Middle Ages. It is perfect, Every complete phrase must end with it. The attempts made to emancipate music from the tyranny of this that the suggestion of finality and repose contained in

rest is occasioned which can only subside by a progres- Arthur P. Schmidt.)

Let us take the opening of the "Im Walde" sion to another triad or a return to the first. With have come to think tonally; and a chord lying outside of the key in which a musical thought is conceived will carry with it a sense of confusion or mystery that our modern art of harmony and tone color has made its by the horns and violins, would suggest gloom pierced by the gleams of light, the remoteness of the chords to the tonality of C major gives a suggestion of mystery: but as the harmony approaches the triad the mystery dissolves, letting in the gleam of sunlight suggested by

Goldmark's overture to "Sakuntala" owes its subtle suggestion to much the same cause. Weber made use of it in his "Freischütz," Wagner in his "Tarnhelm" motive, Mendelssohn in his "Midsummer Night's Dream," Tchaikovsky in the opening of one of his symphonics.

### Modern Exaggeration

In becoming common property, so to speak, this important element of musical utterance has been dragged through the mud; and modern composers, in their efforts to raise it above the commonplace, have gone to the very edge of what is physically bearable in the use of tone color and combination. While this is but natural, owing to the appropriation of some of the most poetic and suggestive tone colors for ignoble dance tunes and doggerel, it is to my mind a pity, for it is elevating what should be a means of adding power and intensity to musical speech to the importance of musical speech itself. Possibly Strauss's "Thus Spake Zarathustra" may be considered the apotheosis of this power of suggestion in tonal color, and in it I believe we can see the tendency I allude to. This work sturs by its glorious magnificence of tonal texture; the suggestion, in the opening measures, of the rising sun is a mighty example of the overwhelming power of tone The upward sweep of the music to the highest regions of light has much of splendor about it; and yet I remember once hearing in London, sung in the street at night, a song that scemed to me to contain a truer germ of music.

For want of a better word I will call it ideal sugges tion. It has to do with actual musical speech, and is difficult to define. The possession of it makes a man a poet. If we look for analogy, I may quote from Browning and Shakespeare

> Dearcst, three months ago When the mesmerizer Snow With his hand's first sweep Put the earth to sleep -Browning, A Lovers' Quarrel.

Daffodils. That come before the swallow dares, and takes The winds of March with beauty; Violets dim, But sweeter than the lids of Juno's eyes. -SHAKESPEARE, Winter's Tale

For me this defies analysis, and so it is with some combination of sounds have been in vain, showing things in music, the charm of which cannot be ascribed to physical or mental suggestion, and certainly not to any device of counterpoint or form, in the Now if we depart from this chord a sensation of un-musical acceptance of the word .- (Copyright 1912, by

### The First Performance of Handel's "Messiah"

ever, until the spring of the following year, when Handel went to Ireland. The first performance was for charitable purposes, and was given in Dublin. April

"On Tuesday last Mr. Handel's Sacred Grand allow it to be the most finished piece of Musick. most elevated, majestick and moving words, con- great and pious Charities."

HANDEL'S Messiah was composed in less than a spired to transport and charm the ravished Heart and month. It was, in fact, begun on August 22, 1741, and Ear. It is but Justice to Mr. Handel that the World completed September 14. It was not performed, how-should know he generously gave the Money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, for which they will 13, 1742. A contemporary newspaper report is here ever gratefully remember his Name; and that the presented-from Faulkner's Journal-of that most Gentlemen of the two Choirs, Mr. Dubourg, Mrs. Avolio and Mrs. Cribber, who all performed their Parts to Admiration, acted also on the same dis-The Messiah, was performed in the New interested Principle, satisfied with the deserved Mustek Hall in Fishamble Street; the best Judges Applause of the Publick, and the conscious Pleasure of promoting such useful and extensive Charity. There Words are wanting to express the exquisite Delight it were above 700 People in the Room, and the Sum afforded to the admiring crowded Audience. The collected for the Noble and Pious Charity amounted to Sublime, the Grand and the Tender, adapted to the about £400, out of which £127 goes to each of the three

# Franz Liszt—The Last Word in Piano Playing

Some Unpublished Aphorisms

By the Well Known Liszt Pupil Carl V. Lachmund

THE last word in piano playing was-and still is-

Although the standard in this art has grown and is continually growing better, the highest excellence of several decades ago has not been maintained, nor is it equalled by any of the present day piano virtuosos. Leaving Liszt, the marvelous sorcerer of the keyboard, entirely out of consideration, who now living could replace or approach either of that master's disciplesthe Titan Rubinstein, the elegant wizard Tausig, or the profound Von Bülow, in their respective spheres? Or that other contemporary, but unfortunately retiring and reticent Henselt, whose magnificence Clara Schumann found discouraging, and whose touch Liszt once said was "inimitable"?

To reach the ne plus ultra in piano playing three great H's-Head, Heart and Hand-are absolute requisites. This tri-unity was well represented in Von Bulow, the intellectual (head); Tausig, the marvel technician (hand); and Rubinstein, the emotional Titan (heart). And, mind you, it was Von Bülow-the intellectual-who said that the three taken together would not make a Liszt-and what a touching glimpse of Rubinstein's modesty is gleaned from his words:

"There is only one pianist—Liszt."

The one who might have approached Lizst was Tausig. With a technic marvelously smooth and perfect, his nature was broadening emotionally, and his superb transcriptions gave greater hopes for his ereative genius, when, at the youthful age of thirtyone, his career came to an end-a calamity to art.

And "who is there now?" we ask. Godowsky, Hof-

mann, both astonishingly elegant. There is Rosenthal, who, musically speaking, rides an Arabian stallion with stunning audaeity; or Paderewski, who seems more dependent on hard practice than do the others, and whose latter day evolution, emulative of Rubinstein, may hardly be regarded as a step onward from the impression he had made as a distinctively poetic interpreter.

D'Albert, by far the greatest piano genius, is the only one who could—had he willed—have stepped into the shoes of Rubinstein. Vividly I recall the ruddycheeked lad of eighteen years, as he appeared at the lessons in Weimar. Liszt, notwithstanding his small stature, delighted to address him as "D'Albertus Magnus" ( the great). More than once after the lad had played, the master exclaimed enthusiastically: "Kleiner newe-ganz wie Tausig!" (Little lion-quite like

Of all his pupils Tausig was dearest to the master's heart; had he not raised the boy, aside from his artistic development, having stood for all his expenses as for an own child?

Young D'Albert certainly did astonish us at several times with impromptu feats that could not have been prepared, and that caused amazement among us fellowstudents, among whom were Rosenthal, Reisenauer, Sauer, Siloti-all his senior by several years-while the dear, grizzled master chuckled in glee and burst into his favorite "Pch!" an exclamation which, to those initiated in his vocabulary, meant more than words could convey. And let it be added that neither Rosenthal, Godowsky, Hofmann, Paderewski, Busoni, nor any other of the present day virtuosos even now at their mature age could repeat what the audacious D'Albert did then and there at the age of nineteen.

"Zu ochsen" (conservatory slang for digging in, or hard horse practice) was not in his impulsive nature, and so he leaned more and more to composition. The following incident will explain why he did not fulfill the promise of his youth. One morning I was practicing repeatedly with the right hand alone a difficult

passage from the Rubinstein G major concerto, when, ollowing a knock at the door, D'Albert entered. Hardly waiting for a "Good morning," he burst out in

his squawky falsetto-like voice: "I cannot practice that way!"

"How do you practice?" I challenged,

"I do not practice at all—I just play—I just play," was the ready response. To which I could only say: "Well, that may do for you, but not for ordinary

#### D'Albert's Ease

Aside from young D'Albert's ease and readiness in the most stunning technical difficulties, his playing bristled with fire, energy, spirit, self-conviction and, above all, courage-qualifications that brought back to Liszt his own youth, and were after his own heart. No wonder he exclaimed:

"Kleiner Loewe-ganz wie Tausig!"

The following recollections are taken at random from notes carefully made at each lesson during three years' study with Liszt at Weimar.

First among the Meister's axioms was: "Courageabove all, courage." Indeed, how can one imagine an Hungarian rhapsody, one of the great etudes, or his E flat concerto played well without this word as a foregone conviction?

Another characteristic maxim, and one which he often urged: "Do not conceive expression narrowly within one measure, but covering phrases of two or more measures, and it will be on broader lines"admonition which no doubt had much to do in making D'Albert the greatest Beethoven interpreter now living.

What charmed, if not astounded, me most of all in Liszt's playing was his lucid phrasing; he seemed to present to you emotional content as if on a server, entirely oblivious as to the technical means. Nothing could eradicate from my memory the inimitable manner in which he did this one afternoon at our own home, when he played Chopin's arpeggio etude in A flat, and the harp-like ctude in E flat. What a revelation in phrasing it was! The like of which I have never again heard from any pianist.



FRANZ LISZT WITH MR. AND MRS. LACHMUND.

When a student rushed from one section to another without the desired break (sometimes called Kussipause), the Master remarked: "No, do not rush headlong here; hesitate a bit, as if to glance back over the road you have come, and to determine in which direction you will go." Having elbowed the pupil from the chair, the Master played the piece-and lo, what a new

forcefulness there was in its meaning! When the player hesitated at some difficult group, he cried: "That is too much like a visitor stopping to look at the house-number before entering." To a young lady whose left hand seemed much at

odds with her right, he patiently said: "You seem to be a Christian pianist-you do not let your left hand know what the right doeth." He abhorred the amateur arpeggio-preludes some-

times affected by shallow but over-confident players. Such efforts were quickly cut short by a sarcastic remark about "piano tuner's preludes."

Ever devout when it came to a Beethoven sonata, his anger was quickly aroused when anyone disregarded the simple signs of expression. At a repetition such an offense the book was peremptorily closed, while the Master, with evebrows contracted in anger, shouted: "To observe the dead letter is the least one can do in playing Beethoven."

#### Liszt's Heroic Nature

There was much of the heroic in Liszt's nature. In fact, in almost every one of his compositions you find a climactic outburst at which one might exclaim: "See, the conquering hero comes!" Once, when a young man was interpreting a typical melody of this sort in a rather maidenish manner, the Master cried: "Why, that is one of those melodies, each-note-of-which should be fairly rammed into the ears of the listener.' And with this he illustrated the idea with his extended thumb against the young man's ear. Turning to us, he added, sotto voce: "And really one ought to give the listener a kick with each note to make sure he will feel its significance;" then, with a shrug, and as if parenthetically to himself, "but one cannot do that."

As to a person's position at the piano, he was always particular. "Sit upright. Look up and away from the ivory, and you will play with greater inspiration."

"Sit as if you were to be shaved-with the head well up," he admonished a young man.

To a young lady: "A pianist should sit like a wellbred society dame, with a quiet air of superiority—then she can phrase better."

To a young lady who persistently eyed the keys he said: "Sit as if you were having your photograph taken," and when this went unheeded he gave her several gentle but determined raps on the forehead, adding with feigned severity: "This is no or-tho-pe-dic institute !"

Finally, she held her head back and, having gained his point, he muttered a satisfied "So!" and resumed his promenade about the room.

"Preserve rhythmic clearness," was another of his

To a young lady who blurred the rhythm in his Gnomeureigen he said: "There! You are mixing salad again." To another, who had played similar passages devoid of rhythm or phrasing: "That is too much as

if you were beating an omelet."

An exhibition of sentimentality invariably invoked his sarcasm.. A young Swiss lady, who had been very successful with Chopin's Spinato-Polonaise at a former lesson, came to grief with Beethoven's Theme and Variations in C minar. She started the sturdy theme in a sentimental manner, and as she proceeded this



grew from had to worse. I expected an outburst of anger, but the Master was in a philosophical mood, and took it merely as a joke. Audibly he soliloquized: "Aha! A sentimental lover's proposal." Then a moment later: "Now we have a funeral." At the next exhibition of dolcfulness: "Here we see the hearse." Finally, in distress he left the piano, exclaiming: "Gracious! Now the sexton himself is being buried."

After some moments of silence, during which he had been gazing out of the open window with a far-off look over the ducal park, he turned to a small group, of which I happened to be one, and with more earnestness added:

"Girls do not play seriously until they have had seven love affairs-but unhappy ones," he amended, arching his shaggy eyebrows.

### Fingering the Minor Scales

### By Wilbur Follett Unger

IT sometimes happens that for the want of being shown how, a pupil will struggle along aimlessly and almost hopelessly discouraged in the attempt to master some key-board difficulty.

I have found by teaching pupils to follow a certain system in the mastering of these difficulties, that the pupils with a little practice are enabled to cause their troubles to disappear as if by enchantment. Such a system applied to the fingering of the minor scales may help many struggling pupils.

This system is to classify the scales according to their various natural fingerings, and applies to the "Harmonic" minor (in which the 3d and 6th tones of the major scale are flatted both ascending and descending), and it is, of course, taken for granted that the pupil is perfectly familiar with all the major scales.

The three classes are:

(1) Fingered same as C-major scale; (2) Same as the major way; and (3) specially fingered. Following are the groupings for the right hand: 

Following are for the left hand: LIKE C: LIKE MAJORS:
C, D, E, F, G, A, B,
(All white keys.)

It will be found on trying them that E flat and B flat (minor) for the left hand are the most awkward of all the scales to play, on account of the position of the black keys.

I have seen pupils who took all of ten minu'es to play through all of the minor scales with one hand (two octaves ascending and descending) improve much in two weeks' practice by this method that they could play them all in one minute or less!

### At What Age Should the Pupil Start

By Bessie M. Walker

He cannot start too soon. As soon as he can repeat his alphabet he should begin. I know some parents have conceived the idea that children should be able to reach an octave before they begin. However, this is a wrong idea. Beethoven began to study the piano under his father, at the age of four years, by whom he was often thrashed when his lessons were not perfeet. Under more loving care, Mozart, also at the age of three years showed signs of a remarkable talent for music and at four years could play all sorts of little pieces on the piano. Do you think they could reach an octave at such a tender age? If so, their hands must have been out of all proportion to other children's of their age. No, good parents, you are mistaken in your theory. But you do not hesitate to let them go to your piano and amuse themselves by making hideous noises and training their fingers into all sorts of bad habits. Yet you think their fingers are too weak to learn to play. This you allow them to do by the hour. But the mischief is done, and when you do think of letting them have lessons it is going to take many months of patient work on the part of the teacher and very hard work on the part of the little pupil to undo. You will make no mistake to begin your boys and girls early, as there is much to be learned and accomplished before beginning octave work, though the octave work has its place in music. Let some good

### THE ETUDE

### Beginnings of Modern Instrumentation

It takes much time to discover the waters of the musical seas, but still more to learn to sail on them .- BERLIOZ.

orchestrate, if not his own, other peoples' ideas. Having successfully overcome all the obstacles necessary to accomplish this, the road thereto may be paved with good intentions, but it is certainly rough and steep; c is not only become a musician worthy of the name, but his mastery of the intricate machinery of an orchestral score permits him to enjoy an orchestra a thousand times more than he who would if he could but can't. Hector Berlioz, the father of modern instrumentation, on being asked if he considered it an absolute necessity for a student to study it, is said to have declared that an M. D. (Dr. Mus.), or even a less titled one; in fact, anyone who considers himself a cultivated musician, to whom instrumentation is a world unknown, is as consummate a quack as an M. D. (Dr. Med.), to whom anatomy is a riddle. If this is perhaps a trifle exaggerated, it came nevertheless from a man, himself a genuine musician, modern symphonist, a master of musical effects, and from one who knew perfectly well out of what stuff and how musicians should be made.

Berlioz and modern instrumentation are inseparables; for Berlioz as a composer is scarcely conceivable without modern instrumentation, and the same can be said of modern instrumentation without Berlioz. It is necessary right here, so far as time and space permit, to describe his kind and art. His principal

works are: Requiem, Romeo et Juliette, Symphonie Fantastique, Damnation de Faust, Carnival Romain. Berlioz was a most brilliant writer, not a composer by the grace of God, and that he was a daring and fearless one nobody can deny; also that his orchestra overthrew all tradition and firmly established a new school is equally undeniable; but that he was a great creative musical genius few maintain to-day. Had he been able to clothe his highly poctical ideas in corresponding and equally spiritual notes, he would have been the genius of our late century. Positive it is that through his bold and characteristic treatment of the orchestra, he is one of the most brilliant, remarkable, original and epoch-making musicians of all mastered. This can only be acquired by making a times. These scores of his are priceless gems of reference for both ripe musicians and students of music, showing them the richness, and likewise the emptiness, of modern orchestral coloring. His treatise on orchestration is a standard work, and even to-day one of the very best. He was an inventor of orchestral combinations, not of musical ideas; hence, figuratively speaking, he often clothed a lean, dirty beggar in silks and tion to cover their musical nakedness, and if they are

Berlioz's Huge Requiem

Take away the cunning, sometimes spontaneous, sometimes tentative orchestral coloring from the majority of his compositions and the ground idea dwindles to a haggard spectre, even to triviality itself. This is especially true of his pet score-Requiem-which is likewise the best specimen of Berlioz's art, with its immense chorus and five orchestras. Berlioz says while composing it he was so deeply interested, so enthusiastic, that his ideas came faster than he could possibly write them down; so that he often surprised himself writing in one movement with his thoughts in the next. This perhaps accounts for the many superficial themes which were enthusiastically, but alas, too

After having heard numberless private rehearsals and public performances of this work, I am prepared to say that with all its originality, its pomposity of effects, its bombastical orchestration, its immense climaxes, how many a theme stripped of its cloak is wretchedly naked; how theatrically the whole structure steams forth odors of paint, powder and gaudy stage dresses. instead of incense and solemn reflection. The Tuba mirum is the most 'original movement; in fact, one of the most interesting and remarkable in the whole musical literature. When the four side orchestras take up their themes and blow to the four winds, it is truly as if the day of judgment had dawned. The effect is fearful, appalling, and never fails to nearly annihilate the patient audience, which, after recovering sufficiently, fervently praises God that it was only a false alarm, a public rehearsal, as it were, of Gabriel's last tra. The further use of them and their combinations blast. Berlioz's name will ever live among the most extraordinary lights of the nineteenth century, and teacher have the pleasure of training the little fingers. will be handed down to posterity as one who con-

The dream of almost every student of music is, or scientiously believed in his own ways and means; as most certainly should be, not only to be able to read and understand any orchestral score, but likewise to

Des Ritters Lied und Weise, Sie fand ich neu, doch nicht verwirrt: Verliess er uns're Gleise, Schritt er doch fest und unbeirrt.

To the general concert-goer Berlioz, taken as a whole, is and probably ever will be, more or less a musical bore; as but few amateurs have the interest, patience, or what is far more necessary, the musical intelligence to grasp his kind and method of expresion, his ideal intention, to understand his complicated scores. Thus teachers put Berlioz into the hands of pupils with mixed feelings—on the one side, his treatise on instrumentation, which is highly instructive to all and harmless to the most sensitive; on the other, his scores which, if imitated, misunderstood, or still worse if deficiently digested, are rank poison and beget rioous orgies. Berlioz compositions, taken as a whole, are like a hollow mountain covered with a thin crust, from which, if you can climb to the top without a mishap you may have a good view, but probably not. Instru mentation is one of the arts which is strictly individual or better, personal; for nobody ever did or can master it by hearsay or by reading. Thus, to understand and apply the theoretical part successfully, it is indispense able to hear a full orchestra as much and as often as possible; the better the orchestra, the more the benefit

The appropriate and characteristic use of the flighty flute the nasal hautboy, the soothing clarinet, or the playfully suggestive bassoon, to say nothing of th brass, demands not only mature judgment, but refined taste, and he who has of this last the most is the born orchestral writer.

Berlioz and Beethoven

He who has talent for inventing new, quaint, strik ing, non-previous combinations can revel in good things and find opportunities innumerable to make use of them as soon as the theoretical and technical part is special study of every instrument, which does no necessarily mean to learn to play each one, but it most certainly demands a positive knowledge of each one's special nature, compass, tone, effects of low middle, high positions, natural and unnatural possbilities, and few but certain impossibilities. A certain class of ultra modern composers misuse instrumentabut passing curiosities, their scores are most dangerous for those who have not acquired a well-founded opi ion of their own; for those to whom musical genius and musical fireworks are synonymous.

Every one of Beethoven's symphonies has ever heen and ever will be a priceless jewel; a standard model for those studying instrumentation, and should be a constant companion in the shape of a pocket edition.

It is highly improbable that a Beethoven, whose unrivaled scores have gloriously withstood all the brutal attacks of the so-called moderners, would have the patience to hear ten measures of their expectorations for Beethoven was not only a master of instrumentation but a genius of invention, and he composed because he possessed priceless musical ideas, which he clothed in raiment equally costly. Whereas most of the modern men, whether Germans, French or others, with the snobbish pretensions of an inflated peacock, strut about the "sphere of the blessed" in gaudy garments of silk and ermine to hide their musical impotence. The elever tailor can cover many a bodily defect, erase all crooked lines, but stripped of his artifices, the corpus deliction turns out to be a shaky scaffold of bones with scarcely a grain of marrow. Tschaikowsky once said to me It is a great mistake to believe celebrated orchestral composers ought to be splendid teachers. They are usually miscrable ones; for they have no patience to teach the theoretical part, and the practical part is their own secret and cannot be taught." Berlioz says in the preface of his instrumentation: "This book has been written for the sole purpose of explaining the nature, ctc., of all the instruments in a modern orcheswould lead me much too far and into unknown lands the discovery of which must be left to the creative

MacDowell's Distinguished Career

A Collection of Interesting Personal Recollections and Comments Throwing New Light Upon Phases of the Activity of MacDowell as a Composer, a Pianist and as a Teacher

Several of the following excerpts opposed in past assues of TIRE TYDE. When coming from outside sources full excit has being liven. They are assembled here for the convenience of many ETUDE readers desiring a fuller knowledge of MacDowell's accomplishments.

Some Intimate Scenes in the Life of Edward MacDowell

In The Outlook for December 22, 1906, Henry T. Finck, writing on "Edward MacDowell, Musician and Composer," also had something to say on Edward MacDowell the man. At all events, he recounts some savings and incidents which are treasure-trove to those who love the most noted American composer. "To his friends," writes Mr. Finck, "his droll and truly American gift of humor has always seemed one of his most charming traits. In a letter to me he once referred to his student days at the Paris Conservatoire. Life in Paris seemed to him 'a huge but rather ghastly joke. His fellow-students 'never seemed to miss the absence of the word "home" in their language. Most of them looked as if they had been up ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional shave."

The 'occasional shave' is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turnsas he does in his music. Scherzo is Italian for joke, and it is in his scherzo movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreño, hardly ever plays his second pianoforte concerto without being compelled to repeat the bresto giocoso.

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for its own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Mar-montel, Mathias and Ambroise Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed more effective, He packed his trunk and went to Stuttgart. Here there was no lack of reverence for genius, but there was what throughout his life he hated quite as much -pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

"He found it at last in Frankfort, where there was a pianist, Carl Heymann, who 'dared play the classics as if they had actually been written by men with blood in their veins.' Under his fingers 'a sonata was a poem! The eminent composer, Raff, was director of the Frankfort conservatory. By him MacDowell was confirmed in his tendency toward writing music with a pictorial or poetic background. The dcath of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event:

"'He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead.' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me eighteen marks-all he had at the time-and said, 'as I knew more about flowers than he did, would I get him some roses to send?' So I bought a mass of roses and, what was unusual in Germany, had them sent not even bound together, and these were put about Raff, nearer than the grand, beautiful floral things sent by the dozen,'

"Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, be had visited Weimar, where he

stowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeine Musik-Verein, over which Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping



MAC DOWELL WHEN PROFESSOR AT COLUMBIA UNIVERSITY

everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from opus 23 to

"Those were idyllic days. "The one dark spot," Mrs. MacDowell writes, 'was a long and severe illness of mine brought on by over-anxiety and trying to do work which I was not well used to; but in spite of it all, we were very happy. The six Idylls, op. 28, of which I am very fond, I associate with our little flat in the Jahnstrasse. I had been ill a long time, and felt Edward was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week and these six were the result of this promise. I in bcd and he writing music in the next room! Of course, he changed and "fixed" them later on, but the actual music was written in those six days,'

"After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter finally rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain

toward the school of that wild man, Liszt.' The American had to confess sorrowfully that he had, and when he got home he found a note saying that the place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage."

#### MacDowell During His Last Illness

Mary Mears in "The Craftsman," July 1909.

It was on a beautiful morning in May, 1906, that I first saw MacDowe'l. I had accompanied my sister, who was making a bas-relief portrait of him at the time, to his home. The room which we entered was flooded with sunlight. The tops of some trees in a nearby street, all covered with tender green leaves, could be seen through the windows. They danced constantly, seeming to tell of a happiness without end. And their message had entered that room! Never have I seen an apartment so essentially radiant! The musician sat there in his invalid chair, in his clothes of soft white flannel, childlike, wondering, very beautiful, with the naive simplicity which had ever characterized him; while coming and going in and out of the apartment as her duties summoned her, was the musician's devoted and heroic wife. She approached, and he turned toward her with a movement of which it is a profanation to speak, save that which is most beautiful is most ever open. He lifted to her eyes in which there was a steadfast, luminous trust such as I have never seen in any other human countenance

Mrs. MacDowell directed our attention to a sketch of Liszt, which was hanging on the wall, and MacDowell seemed to recall making the drawing. He began to speak, a little hesitatingly, but not in the least incoherently. He told of the finding of water with a willow wand on his farm in Peterboro, New Hampshire -a favorite story; he told of a rattlesnake which when a burglar entered the house of its sleeping master, rattled for the police. A humorous gleam deepened the boyish blue of his eyes. But once in a while he looked in a puzzled way at the artist.

That the sitting might not fatigue him, a game of dominoes was begun, and the infinite sensitiveness with which he lifted and laid down the bits of ivory revealed the musician. One seeing him for the first time and unaware of his history, could not have doubted what he was.

As he sat there I fell to studying him. Surely long years of musical creativeness had added something to the modeling of the face, so that now, when the poor mind was bewildered and deranged, the suggestion of creative distinction did not vanish. It was the fact of the rare beauty and meaning of the face remaining intact, while into the eyes flashed at moments a fleeting perception that something had befallen him which he could not understand, it was this union of the outward form which retained its dignity, with the confusion of the inward forces, that made MacDowell, at this time, a most tragically symbolic figure. The whole problem of the soul and its struggle for attainment was there."

#### MacDowell as a Listener

T. P. Currier in "The Musical Quarterly."

The wear and tear of MacDowell's high-strung organization was constantly going on. He could not hear music of any kind without listening with extreme intensity. One evening I inveigled him into going with me to a social gathering given in their rooms by a club was greatly encouraged by the cordial praise List beuntil she suddenly said. I hope you have no leaning of artists. Some one among others played a violin

solo-not very well at that. A lady remarked to me afterwards, "Did you see MacDowell? The poor fel-low couldn't keep his head still during all that dreadful playing !

It was largely due to this pull upon his nerves that he kept away from concerts as much as possible. At the Symphony concerts his had become a familiar figure in the second balcony of the old Music Hall. Curious people soon began to notice that frequently during the performances of "classics" he would disappear, to return when some modern number was to be played.
"What is the matter with MacDowell?" they said,

"he can't seem to stand a Reethoven symphony." "Why doesn't MacDowell go to concerts like the other fellows (referring to his brother composers)? The truth was that MacDowell knew the classics from A to Z and did not care to waste his strength on them. New and other modern works were more interesting and their scoring more important to him. To take in more than one such work of large dimensions was all he could possibly do without exhaustion. Therefore, he was actually compelled to save himself whenever

#### MacDowell and the Classics

[EDITOR'S NOTE.—The following is an extract from an article appearing in the London Music Student from the pen of MacDowell's friend, Tempicton Strong, an American composer of European renown.]

"Of the classics MacDowell seldom spoke and, while imbued with all due respect and admiration for them, I imagine he felt their possible restrictive influences upon his modes of expression. He had a sincere admiration for Liszt's compositions, especially the E flat poems, Great, too, was his admiration for Chopin although I do not think that the psychology of Chopin appealed to him as much as did that of Grieg. The 'open-airness' of Grieg's work appealed to him very particularly, perhaps more than that of any other living composer, yet I believe he felt Grieg's limitations. He was also partial to some of Tchaikovsky's work, appreciating his melodic beauty and tenderness of ex-Of course, his admiration for his master, Joachim Raff, was very great, however he regretted the excessive output of (in a great mesure) very mediocre piano music. Of Richard Wagner he knew very little (critics of MacDowell's compositions of that period notwithstanding) and he often said that he was reserving the study of Wagner for a later day.

"Edward was at that time in the midst of the 'Sturm und Drang' period of his existence and it seems to me of interest to make known so far as I may the conditions of his musical mentality at this largely formative period, as having a certain bearing upon his ulterior development, for it was at this time I believe that the seed of his future work was being sown.

"All music that was sincere (preferably based upon a picturesque and poetic concept) and that sounded well at once aroused his interest. On the other hand, the purely academic dry as dust order of composition did not appeal to him at all—he failing to see its raison d'être, howsoever scientific it might be. A simple beautifully harmonized melody appealed to him infinitely more than a 'passably sounding' and very erudite quadruple canon. Of the latter he would often have echoed the saying of Dr. Johnson (I think it was), who upon being told that the composition just performed by a young lady was extremely difficult, replied, 'Madam, I would that it were impossible."

### Mys. Edward MacDowell on Edward MacDowell's Teaching Methods

"Though I did no teaching myself until within the last eight years, I was in close touch with Mr. Mac-Dowell's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in teaching the piano. That certain general rules and laws always remain more or less the same but the fact that every individual possessed a hand curiously different from the rest of the world, scemed to demand a different so-called method for each

"However, almost as a contradiction to what I have said. Mr. MacDowell maintained that the stiff technical training he had had, first under Carreño, who was a fine teacher, though a young girl when she taught him; then the cruelly hard discipline at the Paris Conservatory, followed by two years' work with Carl Heymann, whose short career was one of dazzling virtuosity, had been of inestimable value; but one must not forget that this was the training of a virtuoso, where

ment of pianistic technique. But different conditions confront the ordinary man or woman who has, per-haps, but two years in which to be helped in every direction musically, after perhaps years of plodding through endless studies.

"But, after all, the things that made Edward MacDowell a great teacher was not methods or teachers. It was the infinite patience, the undivided interest and the untiring enthusiasm that he brought to each student. The one of, comparatively speaking, small talent was for the time being just as important as the most brilliant. This sometimes did harm-a student, not realizing that he was no exception to the general rule in this infinite care, assumed he must be of unusual talent, which led to disappointment. More often, however, there was a keen appreciation of the great opportunity presented.

"One may sum up this estimate of Edward Mac-Dowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individuality the problems confronted with each pupil. He gave of himself unsparingly, and there were few who studied with him who did not feel that music was only a part of what had been learned in their lessons with Edward MacDowell."-From an article by Mrs. MocDowell in THE ETUDE November, 1914.

#### MacDowell's Harmonic Methods

Lawrence Gilman in his biogrophy"Edward MacDowell." "His method of harmonic manipulation is ingenious and pliable. An over-insistence upon certain formulas -cloquent and vital in themselves-has been charged against it, and the accusation is not entirely without foundation. MacDowell is exceedingly fond of the seventh and ninth chords, and of suspensions of the chord of the diminished seventh. There is scarcely a page throughout his latter work in which one does not encounter these effects in but slightly varied form. There is no doubt, however, that it is in his adroit and copious use of such combinations that one must ascribe the continual richness of his harmonic texture. I can think of no other composer save Wagner whose chord progressions are so opulently colored. His tonal web is always densely woven. He avoids thinness as he avoids the banal phrase and futile decoration. In addition to the pageantry of his chord combinations as such. his evident polyphonic tendency is responsible for much of the solidity of his tonal fabric. His pages, particularly in the more recent works, are studied with examples of felicitous and dextrous counterpointpoetically significant and of the most elastic and rammeled contrivance.

"Always he is the essential poet, the clairvoyant impressionist, sealing with life in its large and profound as well as its intimate aspects, limning tenderly, yet with a controlling and serene philosophy, such phases of the visible and human worlds as touch and quicken his imagination. His chief claim to perpetuity is, think it will be found, that he has awakened in music that sense of the invisible, the hidden wonder and enchantment behind the manifest presence of the world, which it is the signal privilege of the Celtic imaginaculable spell, has opened a door into a new and shining world. That, I believe, is what is essential and indi-vidual in his art—the disclosure of an immemorial magic in familiar things."

#### Unspoken Words

"Unspoken words at parting, Find their voice in song. Aht Sing them soft and tenderly, The song will ne'er last long,

"And hand grasps hand ot parting, Heart finds heart in song Unspoken love sing tenderly, 'T will last os life is long. -From the copyrighted verses of Edward Mac-Dowell.

#### MacDowell on Language and Music

From an interview secured by William Armstrong for THE ETUDE (July, 1902).

"Language and music have nothing in common. In one way that which is melodious in music becomes doggerel in verse, and meter is hardly of value. Sonnets in music become abominable. I have made many experiments for finding the affinity of language and music. The two things are diametrically opposed, unless music is free to distort syllables. A poem may be only four words and yet those words may contain enough suggestion for four pages of music; but to found a song on those four words would be impospractically unlimited time was given for the acquiresible. For this reason the paramount value of the earth, I am only able to dream."

poem is that of its suggestion in the field of instrumental music where a single line may be elaborated upon. The value of poetry is what it makes you think A short poem would take a lifetime to express: to do it in as many measures is impossible. The words clash with the music, they fail to carry the full suggestion of the poem. If the music stuck to the meter of the poem it would often be vulgar music. Verses that rhyme at the end of every plirase make poor settings to music The main point is to hold closely to the ideal of the song-to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. In the choice of words for song settings Heine proves the most singable."

### MacDowell's Varied Compositions

Following is a list of MacDowell's compositions, including use published under the nom de plume, Edgar Thora. The ites in parenthesis are the years in which the pieces were

- WORKS WITH OPUS NUMBERS.

  Op. 10—Free modern suite for sunfacete. (1882,)
  Op. 10—Free modern suite for sunfacete. (1882,)
  Op. 11—Free modern suite for sunfacete.
  Op. 11—Free modern suite for sunfacete.
  Op. 13—Free concerts, in A minor, for phasofert and the sunfacete.
  Op. 13—Free concerts, in A minor, for phasofert and the sunfacete.
  Op. 17—Tro function the phasofert (1883,)
  Op. 17—Tro function the phasofert (1883,)
  Op. 17—Tro function the phasofert (1883,)
  Op. 17—Tro function the phasofert (1883,)
- (1884.) 18—Harcarolle in F and humoreske in A, for plane (1884.)
- . (1884.) 10-Wald-Idyllen, for planoforte, (1884.) 20-Three pocus for planoforte, four hands, (1885.) 21-Moon pictures, after H. C. Anderson, for plano-5 four hands. (1885.) 22-Hamlet and Ophelia, two poems for orchestra.
- ) 23—Second concerto in D minor, for planoforte and tips. (1890.)
- (1890.)

  -Four compositions for planoforte. (1887.)

  -Lancetot and Elaine, symphonic poem for orches
- 88.)

   From an Old Garden, six songs. (1887.)

   Three songs for male chorus. (1890.)

   Six ldyls, after Goetle, for planoforte.

   Lamia, 'third symphonic poem for orchestra.
- .)
  30—The Saraccus and Lorely Alda, two fragments the Song of Roland, for orchestra. (1890.)
  31—Six poems, after Helne, for the planoforte.
- 10. 31—81x poems, after Heme, for the parameter (1887a, 1990) and the parameter (1887a, 1990) and the parameter (1880) on 33—10 per songs. (1880) on 33—10 p
- S-Marionettes, six little pieces, for the planeforte

- .)
  3—Twelve studies for the planoforte. (1889.)
  40—Six love songs. (1880.)
  41—Two songs for mid ediorus, (1889.)
  42—Sulte No. 1, for orchestra. (1891.)
  42—Sulte No. 1, for orchestra. (1891.)
  43—Hwo Northeru songs, for mixed chorus. (1891.)
  44—Internrolle, song, for mixed chorus. (1892.)
  53—Sonata tragita (Norember 1), for planoforte.
- 46-Twelve virtuese studies, for the planeforts.

- On 40—Twelve Virtuous studies, for the plasman, and the plant of the p
- WORKS WITHOUT OPUS NUMBERS. Two songs from the Thirteenth Century, for male chorus, (1897.) Six little pieces, after sketches by J. S. Bach, for plane-
- te. Pechnical exercises for the planoforte (two books).
- Assument exercises for the planoforte (two books). Columbia College songs.
  Many innecriptions of old Claveeln music.
  The following sets of pieces of MacDowell were published for the property of Educat Thorn:
  In Litting Rightim (the Thorn of Education of the Proportice Fairy Tales (four pieces),
  Six Fancles (six pieces).

### Edvard Grieg and His Own Compositions

PROBABLY every composer at times feels dissatisfaction at his own works. Only he knows the goal for which he strove. Only he can tell how far short of that goal his written works are. Something of this is reflected in the following pathetic little passage which Gricg wrote the year he died: "What I have accomplished in large and small works signifies for me personally, a continual development, and yet, un fortunately, I am conscious that I have never reached what I have striven for. So to-day I cannot name a single work as truly a first composition. What remains to me is to contemplate the wandering through art and life as the prelude to that true first-work, of which, on

Some years ago I read a book on The Ethics of Music, in which it was stated that as music was the most inspiring and ennobling of all the arts it was self-evident that musicians were better and nobler than the average of mankind. I had a little doubt about this conclusion, and that doubt grew larger when found, in the study of musical history, flaws more or less great in the characters of nearly all the great tonal masters. Only Bach and Palestrina went safely through the fiery ordeal of microscopic examination. It is a pity therefore, that these two could not be

added to the list of musical saints. St. Johann Sebastian and St. Giovanni Pierluigi would be more advanced musicians than St Carlo Barromeo and St. Philip Neri, who are about the only professional ones in the calendar, if we except the rather vague St. Cecilia, who apparently played on a very diminutive organ, if we may trust the paintings of her.

In entering upon an examination of the attributes and tendencies of the artistic temperament I can begin with prehistoric man. Ages and geons ago there were two dissimilar races upon the earth; one race was short, with a very low and slanting forehead wide saucer eyes, very long arms, and was covered with hair like a dog or a monkey. The other race was tall, well-formed, had a finely formed head and had artistic instincts. The members of this race drew skillful pictures on shoulder blades of reindeer and on other pieces of bone, and on the walls of caves (especially in Spain and France) and also left a primitive flute or two, with finger and blow-holes drilled into the bone. It is a pity that we cannot clearly trace this race. It perished altogether in some mysterious cataclysm, and as that race possessed a larger brain than even the modern musician, or any other human being of the present does. it is a personal loss to us all. We descended (or rather ascended) from the less gifted race described above.

But when in the course of history we come to the second uprising of the artistic temperament we are not altogether satisfied with the exhibit. The songs of the Greeks usually were a military intoxicant, exciting to war and bloodshed. In Rome we find a gentleman, with a strongly artistic temperament, named Nero. He did not "fiddle while Rome was burning," as the proverb says, for the effective reason that the fiddle was not then in existence, but he sang a properly savage song, The Destruction of Troy, which answered the purpose quite as well.

#### Nero's Fat Fee

When Nero began a song it was hard to stop him. Some of his songs lasted five or six hours, and if an auditor yawned his mouth was generally closed forever-by one of Nero's soldiers. Yet Nero received the highest salary known in vocal history. His senators knew of no better way of bribing him than by hiring him to sing at their houses, and one of these once paid Nero \$37.500 for a single appearance at such a soiree musicale.

Ptolemy Auletes, of Egypt, was very fond of the flute ("Auletes" may be translated "flute-lover"); whether the behavior of his daughter, Cleopatra, was an inheritance of the artistic instinct I cannot say.

In the Middle Ages the artistic temperament broke out violently with the Troubadours, Trouveres and Minnesingers, A few of these again prove that this temperament does not always lead to good balance and

proper conduct. The first composer, in our modern ense of the word, may be considered Adam de la Hale, a trouvère. His chief work, Robin et Marion, was the earliest comic opera. But he also wrote another work called Le Leu d'Adam in which he held his wife up to ridicule. The conceit which led modern composers to throw bouquets at themselves (and missiles at their enemies) in laudatory musical autobiographics, as Wagner in Die Meistersinger and Richard Strauss in Feuersnot, Heldenleben and Sinfonia Domestica, had its beginning in Le Jeu d'Adam in the thirteenth century, but at least the later composers did not abuse or satirize their conjugal partners in their

THE ETUDE

The Artistic Musical Temperament

And What a Few Kings Did in the Tonal Art

By Louis C. Elson

ETUDE Readers will find the noted Boston critic in his happiest mood in this very readable and instructive article

#### The Troubadour's Conceit

But the troubadours were never lacking in selfconceit, which is certainly an ingredient in many an artistic temperament. Many a troubadour song hogins by vaunting what its composer can do, how many languages he speaks, what skill he has in the tournament or in hunting, how well he can ride, or swim, or even carve at table. Many a monarch or prince was in the troubadour ranks, from Richard I of England down to Alfonso of Spain,

Henry VIII of England had the artistic temperament. Possibly he sought refuge from his domestic troubles in the art of music. He sang, played on the lute, and even composed pretty well-for a king. His daughters, Mary and Elizabeth, both were musical,

Since I am speaking of royal temperaments it is but fair to dwell upon Frederick the Great, who pursued flute-playing under the most adverse circumstances. His father, Frederick I of Prussia, was a martinet of the worst character. He was a collector in a most peculiar branch; he collected tall grenadiers. He once paid a very large sum to an Irishman seven feet tall to enter his regiment. But such an expensive collection was too valuable to be exposed to the perils of war, and, although he drilled them almost to death,

he would not allow these costly giants to be shot at. This royal lunatic conceived the idea that if a man was musical he could not be a good soldier. Therefore, when he heard that the young Frederick was secretly studying the flute, he threatened that if he ever caught him at it he would break the flute over his head and would hang his flute teacher. This nearly came to pass one time when the prince heard his father's footstep on the stairs leading to the chamber in the palace in which he was taking a lesson surrep-

Poor Quantz, the teacher, thought his career was ended then and there, but desperation, like necessity, is the mother of invention, and he caught up the flutes and the music, and climbed up the chimney just in time to save himself. The king, finding Frederick alone and reading a book, went away grumbling.

Quantz lived to write many flute compositions for Frederick, when the latter became King of Prussia, and Frederick took his flutes, music and tutor on many a campaign, where after or before a battle he would soothe himself by playing the instrument, That the crazy old king would have carried out his threat may not be doubted, for once, when Frederick ran away from his unbearable home, he had him tried as a deserter from his regiment and sentenced to be shot, and only the pressure brought to bear, by the English Ambassador saved the life of the crown prince.

Some flute compositions and an entire opera-Il Re Pastore-written by Frederick himself, and numerous flute compositions written by Quantz for his royal master and pupil, attest the artistic temperament in this case and show that it may be wedded to military genius.

#### A Royal Artistic Nature

The artistic nature may be found, however, in many different characters. Still pursning the royal line, we find Charles II. of England musical up to a certain point. He sang with a good round bass voice an authority of his time assures us, and took interest in music of the light French type. But I hesitate about citing this monarch as really an artistic temperament, since he allowed some of his court musicians to starve, and he could never understand the merit of the noble contrapuntal music of Old England, Once his Secretary of State, not knowing these limitations of the king, gave him a banquet at which he had a band of musiciaus play some of the best works of the Eliza bethan and Jacobean music. The king bore it in silence for a time, but finally broke out with: "Stop! Stop! Play something with a tune to it!" And when the secretary (Williamson) urged that the selections were considered the very best in the native repertoire, the royal critic answered simply but emphatically: "Have I not ears?" It is fortunate that this monarch with his melodic cravings was not obliged to listen to an ultra-modern, twentieth century concert, for they had no Schoenbergs or Stravinskys in those days.

But it often happened thus when a monarch of musical tendencies came in contact with a composer who was too deep for him. The Emperor of Austria, Franz Josef, after hearing Die Entführung aus dem Serail said to Mozart: "Too many notes!" and Mozart yentured to answer, "Just enough for the subject, your

But the real tyrant in this domain was the great Napoleop. He met, however, with more resistance from his musicians than from his allied enemies, and found it more difficult to carry off the victory. Once he became so disgusted with the violins of the Opera House that he asked Mehul if they could not be dispensed with, if he could not write him an opera entirely without violins. Mehul undertook the strange task and composed Uthal, in which the violas are constantly pushed to the highest positions, taking the place of the higher strings. The success of this experiment may be judged by the remark of Gretry, who attended the first performance, After the first act had ended he exclaimed: "I would give a hundred francs for one violin tone."

### Cherubini the Unruly

Napoleon was not more successful in ruling, or trying to rule, Cherubini, for that severe classicist left Paris and France altogether, rather than be ruled by the conqueror who ruled everybody else, even brother monarchs, from which we may deduce that obstinacy is an ingredient of the really artistic temperament.

Yet I must not give the impression that bad qualities are prominent in such a temperament. Even where such are present the ideals are high. Beethoven's inspirations were of the highest. Often, as in the sonatas Op. 7 and Op. 27, No. 2, or in the seventh and eighth symphonies, he was inspired by a refined affection for some worthy woman. Judged in a matter-of-fact way,

it seems almost comical, this falling in love and out again in constant succession. Eleonora von Breuning, the Countess Erdödy, Bettina Brentano, Giuletta Guicciardi Amalia Seebold, etc., make a list that reads almost like Leporello's Catalogue Aria in Don Giovannia, but in Beethoven's case there was always a lofty and pure ideal; it may have been imaginative, yet the imagination crystallized into great music.

Nor were these the only inspirations of Beethoven. A love of liberty, a belief in the universal brotherhood of and the ninth symphony. Yet one may class Beethoven as a most illiberal liberal, a very tyrannical lover of freedom, and these seeming contradictions and paradoxes are to be found in many an artistic temperament. If his affections were unstable, to him they seemed real; if he was a tyrant to his relatives and friends, he none the less longed for universal freedom. It is a pity, however, that his biographers do not try to give a juster balance in the writings about such a com-Beethoven's sister-in-law, whom he so charmingly nicknamed "Queen of the Night," was not worse than many a Viennese dame of her station and epoch. The nephew, who is written up (or rather down) in a manner that wins him the personal hatred of every reader, had very much to bear from the loving, hectoring, generous, nagging old uncle. That same nephew, who certainly was a scapegrace in his youth, grew up quite respectable, leaving a good record both in the army and in commerce, after he had sown his wild

### Wagner the Great, Wagner the Little

Probably the most striking instance of the opposite and contradictory qualities which sometimes go to make up an artistic temperament may be found in the case of Wagner. The instance is as strange a blend as Dr. Jekyll and Mr. Hyde, and I am always disposed to define this composer as Wagner the great and Wagner the little. In one sense Wagner was the purest minded, the highest idealed composer in history. On the other hand he was little more than a criminal. It is not necessary for me to thresh out again in these columns the long array of vices. There was an egotism beyond all compare. There was absolute dishonesty in the treatment of creditors. The sacrifices of Minna Planer, his first wife, during the days of poverty, cannot be exaggerated; she did the washing, the household drudgery; she took in a lodger during the dark days in Paris, to make both ends meet; she blacked the boots of husband and lodger; she had given up a career of her own to be the slave of this genius; she was deserted and set aside when prosperity came.

Von Bülow and Wesendonck both helped Wagner with might and main, with service and with money; he the celebrated O Ola, Ola, My Own: alienated the affection of the wives of both. One could go on much further with the catalogue of

crimes, but it is pleasanter to dwell on the bright side of the picture. After Wagner had written Riensi he had only to go on in the same vein to achieve a comfortable position in art. He loved comfort; he, was an actual sybarite; but he saw higher ideals and his artistic conscience would not allow him to betray them. Finally he began work upon a music-drama that was to occupy tour nights in the performance. There was no chance of any manager ever staging such a work. Yet he went on with it for nearly a quarter of a century in obedience to the artistic "Must," which is felt only by the greatest and often by the martyrs in art.

"If I live to complete it," he wrote about the Triology, "I shall have lived gloriously; and if I die before it is finished I shall die for something beautiful."

### The Paradoxical Doctor

Here is the art-hero. But what about the man? In Bernard Shaw's The Doctor's Dilemma there is a character typical of the artistic temperament, and I have often thought that Wagner gave the incentive to the artist there portrayed, who cheats everybody, betrays every woman's trust, and is idolized by them just the same. It presents most strongly the puzzle of the "artistic nature." Disagreeing, therefore, totally with the statement quoted in the opening sentence of this essay one can put in its stead this statement: The artistic temperament is much more emotional than the average, and this is sometimes a danger; the moral character may sometimes become weaker than the average. Even then we may apply the words which were written of Robert Burns, "The light that led astray was light from Heaven!"

### THE ETUDE

### The Beautiful Folk Music of Norway

This article is a continuation of an excellent discussion of this subject from the most eminent of Scandinavian critics which began in the Scawdinavian ETUDE of October (1915).

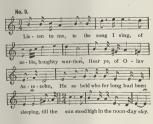
### The Songs of Norway

In Norway we meet with the same conditions as in mankind, led to such music as the Egmont Overture Sweden, except that here the foreign influences were still less in evidence. During the four-hundred-years' union with Denmark Norwegian activity in foreign political happenings ceased almost completely. The people lived a lonely dream-life especially favorable for the development of folk-art. Intercourse with neighboring countries was always fairly brisk, and general European culture also made itself felt in roundabout ways. Yet the isolation was sufficient to give the populace full opportunity for the development of an indi-

vidualized art. In Norway the northern folk-song produced its richest blossoms. The oldest period was a replica of that of the other northern countries. It shows a series of haughty Stalward songs, so simple, noble but monotonous airs. The poetic content greatly exceeds the musical in value, as witness the beautiful Dream Song, with its mighty vision of Hell, reminding us of Dante's Divina Comoedia. The melody is rhythmically peculiar, first in 3/4, then in 2/4 time:



The national character of the folk-song grew apace and expanded into a period of great wealth. It is difficult to make a selection among these beautiful and characteristic songs. In Norway also the minor mode predominates and the most profound and individualistic examples are of a melancholy character—for instance,



Likewise the splendid Greenland;



By Gerhard Schjelderup

cru - el hard, so false could be and so cru - el hard.

and a wealth of wonderful songs, rising to the loftiest heights of expression. In the north countries it sometimes happens that even the minor mode expresses an audacious carelessness, as for instance in many Swedish dance-songs, or in the admired Norwegian Fisher



which, it is true, further on modulates into C major, but closes in A minor.

I would like, in addition, to cite one of the songs in a

major key, The Return Home:





These examples suffice to show that in Norway a brisk, sunny enjoyment of life is also apparent in the folk-song. In fact, there is hardly a passion of the human soul which does not find voice in the folk-songs of Norway. Longing, grief, despair, exultation, profound melancholy, deliance, everywhere find expression, while in contrast we have a sunny happiness springtime joy, lively humor, an overflowing appreciation of life and the solid rationality of an unspoiled race, affirming life's exuberance despite Nature's antagonism and a pressing burden of care. The Norwegian folk-songs are the apogee of a pure, unique culture which without too strong influences of alien character or of the shallow social and political life of later times, came to its full development under the most favorable conditions.

Methods and Methodism in Music

Grave Dangers in Making Proprietory Musical Systems Compulsory

By EDWARD BAXTER PERRY

If the musical possible of America had the clarity of visions would not be necessary. Although blind, Mr. Perry has seen many things which those of us blessed with a glat often Lancemany things which those of us blessed with a glat often Lancemany things which those of us blessed with a glat to fire Lancemany things which those of us blessed with a glat to fire Lancemany things which these of us blessed with a glat to fire Lancemany things which these of us blessed with a glat to fire Lancemany things which the control of the Lancemany that the Lanceman L

until a new impetus was given by a more eelectic administration. The True stands unequive-sally against all attempts to intimidate the trachers by employing Siste or organization legislation making the nee of any proprietor; Think how meastrous would be could not be considered to the contract of the c

In these days nearly every home, however modest, contains a piano and one or more piano students. The pupils themselves may or may not be interested and ambitious, but the fond mothers are in all cases anxious for their children's progress and are searching eagerly for the teachers who can produce the best results in the shortest time and for the least money.

It is only natural that music teachers, realizing this demand and feeling the pressing need of an income, are in so many cases substituting business policy for conscience and are urging their special claims to confidence and patronage, on the ground that they have a peculiar and vastly superior method of teaching and playing the piano, not possessed by their competitors and certain to produce better players in less time than any other.

The monumental ignorance and infantile credulity of the American public in the past have made us the victims of many impostures, so that the temptation to teachers to attempt something of the sort is well-nigh irresistible. Many there be who yield to it and verily they are not without their reward in hard cash.

For example, I have a friend in a leading western city, a modest, intelligent, well-equipped musician, who some years ago was struggling for existence, doing good work with a very small class and always on the verge of starvation. Next door to him was a charlatan who advertised in large letters: "Singing Taught on the Breath." This is not a joke but a fact. His studio was crowded and his automobile of the latest

Finally in desperation my friend looked in his Greek dictionary for two words meaning respectively sensible

which every good musician knows and uses. The rest depends on the intelligence and discrimination of the teacher in applying these principles to individual needs and on the faithfulness and adaptability of the pupil in assimilating and utilizing them,

#### Masters Without Methods

There is no special method of cooking or of teaching mathematics. Why should there be in music? Liszt had no "method," yet it will be conceded that he played fairly well. I have never heard his equal before or

Theodore Kullak had no method, though he was the leading teacher of his generation. I was with him for three years in Berlin and once asked him, as I wished to answer intelligently the many questions addressed to me. He replied indignantly, "Tell the fools we are not studying a method, we are studying the piano-

Madame Schumann had no method. I was with her a year, and though she was technically grounded by her father, Professor Wieck, she was most eclectic in her teaching.

Leschetizky has no method, though what is called such has been the fad in America for many years. I have read a letter from him emphatically stating this and expressing the wish that the dear public would finally come to believe him, as he was tired of reitcrating the fact. He is simply one of the great artistteachers of the world. Incidentally I will say that no two of his supposed representatives teach alike. Each them has some special phase of technical training which was needed in his or her stage of development and advertises that as the "Leschetizky" method.

Since the deplorable death of MacDowell we have heard a great deal about the "MacDowell method." Now I have heard MacDowell give an entire concert program, mostly of his own compositions, and there was no evidence of any special method about his playing, other than is used by concert pianists on both sides of the water. Moreover, I happen to know three of

MacDowell's very enthusiastic pupils. One is a stiff conservative, rather uninteresting although accurate player and a very good teacher. The second is a free emotional player, giving the impression of an amateur of unusual musical talent and taste, rather than a professional of any particular school. The third is a woman voinger than either of the other two, who plays like a man of considerable concert experience. No one who heard the three play in succession would ever imagine them pupils of the same teacher or examples of the same method.

After all, the use of the word method in connection with music is an absurdity. Every composition differs from every other, requires different tone coloring and shading. To attempt to apply the same touch or method or position and use of the hands at all times would be as ridiculous as to attempt to paint all pictures with the same color.

Imagine advertising to Teach Painting on the Blue or How to Write Poetry on the Verb. Fancy anyone being impressed and deluded by such impostures. Yet jugglery to be performed only when one knows the special tricks. It is not a mystery to be solved by means of secret formulæ, of which a few hold the monopoly. It is simply an art like any other, existing for the purpose of expressing human thought, fancy or emotion, by means of its own peculiar medium, which is tone. Its manifold variations, shadings and combinations are as numerous as the colors on the painter's palette. Successful use comes only by slow development, through long patient years of study, and training of brain and heart, as well as of voice or hand. There are no short cuts, no patent methods.

The vital practical question underlying this whole subject for parents and music students is, of course, How can I be sure of securing the right and proper teacher? To this question there can be but one answer Look at the results accomplished by any given teacher and be guided by them. It is results that count.

Parents who are not themselves musicians are usually the most anxious that their children should become so, should enjoy the advantages which they themselves have missed all their lives. Unfortunately they are the most incompetent of all persons to judge of the relative merits of teachers, since they have no experience or professional knowledge of their own. To these I say, choose the teacher who has turned out a large percentage of good singers or players and you can hardly go wrong.

#### An Unfair Judgment

It is often unfair to judge of the value of a musician as instructor by his own performances, particularly if such teacher is busy and well-established. No pianist, for instance, could possibly teach six or seven hours a day six days in the week and practice sufficiently so that his own playing would do him justice. The result with pupils is a much fairer test,

Of course, there are music students so wholly devoid of capacity that the combined efforts of a dozen good teachers never could make of them even passable performers. But, on the other hand, no good teacher could have a considerable class for a number of years without producing some acknowledged fine musicians.

Never mind how much some special method may be advertised and advocated, or what wonderful digital

performances may be done on the table or on any mechanical appliances, feats which perhaps Padercwski himself could not copy. If a musician has taught even a moderately large class for half a dozen years in any town or city and has produced no fine players or singers, generally recognized as such, that is not the teacher you want.

The object of training the voice is to learn to sing and the object of studying the piano is to play the

### Right Musical Vision

#### By Grace Busenbark

Some of my pupils, who, "having eyes, yet saw not," consequently had difficulty in reading music.

One used to look at a chord four or five times before she got it correctly and had to stop to pick out each individual note of an arpegglo or simple phrase. This made her playing sound timid and hesitating and impaired her sense of rhythm.

Another, less cautious, would play the notes hastily, recklessly (and generally wrongly), jabbing at them again and again until her ear told her they were right, without looking to see or being able to see when she

repeated with variations among the class. Although opposite in effect, both kinds of faults were caused by the same condition: the inability of the reader to "get" what she looked at. The trouble was not with defective eye-sight, but with defective eye-thought; in other words, the mental powers controlling the vision were, in both cases, being only partly used.

I had faith in all my pupils, however, and so set about arousing their latent faculties by means of the following method-sugar-coated as a game.

At the class-meeting half the pupils were given music and half were given pencil and paper. Each of the latter then chose a partner from among those with the music. The game was for those with the pencils to point quickly to any note or chord on the page, at which their partners must give one glance, then look away and tell the notes from memory. The child who pointed kept count of the number of times his partner got correct notes in one glance. At the end of five minutes the pupil with the longest list received a credit-mark. Then each exchanged occupations with his partner-the readers taking a turn at pointing and vice versa. The music was purposely unfamiliar to all and the "pointers" instructed to skip over the page at wide intervals, never allowing a second glance at the same note.

### The Scatter-brained Child

There were different stages of progress-from a single note to an entire measure or abrase.

At first some of the children were literally so "scatter-brained" that they could not even get and note at a single glance. When this became possible, through a little practice, the next step was stoo notes, either in thirds, octaves or a sequence. Then came three notes either in a chord or separately. Then four notes in the same way. Finally came the "stunt" of treble and bass combined, taking all tones to be played on one beat in both clefs. Of course this stage was not reached in one or two meetings.

Some of the children were so interested in the new game that they played it at home between class meetings, it being understood that in this way they could add to their list of credit-marks which received recognition at the end of each month.

The improvement in reading, concentration, and accuracy of playing was rapid and the power to "get" what they sought with minimum of time and effort was developed through a real use of it for the first time. In a few weeks they became so proficient that they could grasp an entire measure or phrase in a glance and write it from memory.

Thus was the difficulty conquered for a group of children, but some grown-ups might follow the plan to advantage, Collect your faculties. "If you have eyes and cannot see"-find out why. As the well-known advertisement says, "there's a reason." More music students might be excellent sight-readers if they had not stopped learning to read music just when they should have gone on.

### THE ETUDE

### The Physiology of the Piano Tone

### By Hans Schneider

the fact that it has been in use for several centuries, one would think that a great many vital improvements would have been made, and yet during all this time there has been but one great epoch-making change in the mechanical production of its tone, which was due to the change from tangent to hammer as string irritator or tone producer.

The piano is the lowest instrument in the scale of musical instruments, the most mechanical, the least "musical" from an artistic and emotional point, yet on account of the fullness of its tone, its large range of pitch, its ability to produce the whole score, melody and accompaniment, it is the most musical instrument, the most useful one to the musician as well as to the amateur for the expression of musical thoughts and for the gaining of musical knowledge and literature,

Professor Kullak is reported to have said that "there is nothing mysterious about piano playing." There is never anything mysterious about anything in which the last effect is due to a mechanical device. In such case there is only one law, that of cause and effect, and all other principles are subordinate to this great one.

The part of the piano which is responsible for the These types of two extremes of poor reading were tone (the ultimate music) and which is moved and controlled through the keys is a mechanism. It is invisible, and thousands of piano players have sat in front of the wooden hoard and have played, yet have never seen the mechanism work, and so have teachers who have talked learnedly to pupils about tone pro-duction or about touch. The keys which transmit the player's energy to this mechanism are levers, which must be stirred up from their inherent inertia by an

What this force is, how it is applied is immaterial to the key, but with that proverbial "cussedness of inanimate things" it insists on being treated just so, in order to do its best.

One of the main principles in the understanding of the key action is, that the key must reach the bottom, the keyled in order to make the hammer notate the string, and that it will immediately return to its former position when it is relieved from the pressure on its upper level. Equally important for the teacher and student is the full understanding of the reciprocal action between key and hammer,

Of the piano action the hammer is the only part that comes in contact with the tone-producing matter, the string, and is directly responsible for it, and its action is regulated by a number of co-operatively working levers while the human body never comes in contact with string or hammer.

In all other instruments the human body comes directly in contact with the very parts of the instrument which produce the tone. In the string instruments the finger is always, so to speak, on the pulse of the string. In the wind instrument the breath is the very tone producer. Each of these is in closest rapport with our emotional life, constantly influenced by it and parallels these ever-changing feeling states with corresponding physical states, which must natu-

rally show themselves immediately in the tone.

With the hammer is connected a damper, whose action is not productive, but inhibitive, for it prevents the string from vibrating longer than wanted. Key, hammer and damper are always active together, and the understanding of the relations of these actions is most interesting to teacher and pupil, They are as follows:

1. When the key is at rest, the hammer is also resting against a felt-covered bar, near the front, about two inches distant from the string in the upright, or two inches below in the grand.

2. When the key is struck quickly and reaches the keybed the hammer has struck the string, rebounded and is now held stationary halfway between string and bar. The damper is removed about one-half of an inch from the string,

3. When the key rises again to the level the hammer moves back to the resting board and the damper is pressed forward against the string.

All these parts work forever in different directions. especially the hammer and damper, for when one moves towards the string the other moves away from it. Each of the individual keys has its own hammer and the motion of the piano hammer is like the motion of any other hammer.

The hammer is so located and constructed that in

With we consider the popularity of the piano and order to reach the string it must cover an intervenient order to reach the string it must cover an inferrem-space "flying," and it is therefore subject to all the laws of flying bodies (ballistic energy), and on a count of this flying motion the hammer must then fore receive at the very beginning the full force that s to regulate its speed and power.

But as the distance from the bottom of the key at

rest to the greatest depth is but one-quarter of the which the hammer has to traverse, the hammer must

move four times as fast as the key.

From the law that the faster a body travels the more power it has, we can deduct the principle that the softness or loudness" of a piano tone depends entirely and exclusively upon the speed which the hamme develops and therefore also upon the speed with which the player attacks the key.

The speed of the hammer is therefore the only principle involved in the tone production of the modern piano, and no other force can enter into it. Attack tone and hammer-speed can never be separated, on is bound up in the other, one the consequence of the other. The quicker (more sudden) the attack on the key, the faster the hammer, the louder the tone, and vice versa, the slower the attack, the slower the speed of the hammer, the softer the tone.

But the very quality of tone must also he imparted at the very moment when the finger comes in first contact with the key. It is therefore necessary that the player must be positive as to what kind of a tone he wants long before he actually produces it. If that is not the ease, not a "willed" preconceived tone will he the result, but a tone of accidental character, qual ity and quantity, "any old tone," as is produced daily and hourly by the majority of players.

A player can set a key to motion and produce a tone by either the full arm or any part of it, for piane playing Is but "useful labor performed by one body unon another," a matter of kinetic energy. Whatever we do with our arms, hands or fingers after the key has been struck is of no influence upon hammer o tone; but what the muscles do before is of utmost importance.

To make this important action still clearer we can compare the flying piano hammer with a flying basehall, which also leaves the control of the player the very instant it leaves his hand. In whatever direction or manner it is to fly, all this must be decided upon before it starts on its journey, for when it once has started it is too late to regulate its course.

A hammer once started must finish the way it got started. If the effect miscarries it does so because the effort is miscarried, it cannot be helped for the hammer is helpless and lifeless in itself, it has no more imagination nor feeling, nor music sense than its cousin the key. Quantity and quality of a piano tone are therefore governed by only one force, the initial velocity given to the key by the player.

This indisputable fact will throw light upon many

The following little experiment will prove this conclusively. Put your hand or a single finger on the keyboard and strike a key moderately swift. Then increase the suddeness of attack, and you will find that the increase of speed of attack will result in a louder tone, for as the key goes down quicker, the hammer also moves faster towards the string, and therefore generales more power.

Now strike slower and your tone will get softer. But even here in the slowest effort you will find that the last effort upon the key, must have a certain sud-denness unless your effort will fail you. Finally you will come to an attack so slow that it does not result

in any tone at all. The fact that no tone at all is produced when the attack gets too slow, is due to the action of the escape-ment which throws the hammer back again after it has covered half its way and does not allow it to reach the string whatever. When you press the key down very slowly, you will come half-ways to a point where you feel as If a catch was released; this is the end of your control over the hammer, from now on the ammer must either be sent forward to fly or it must fall back. But even if at this point you move quickly you will still get a faint tone, the faintest possible.

The reason for this softness of tone is that if we press the key down half-ways the hammer also has but one-half of its distance to cover and consequently arrives at the string with less force than when traveling the whole distance.



1861-The Real MacDowell-1908

COMMENSOR CHARLES

"Mitsic Is Impassioned Speech-the Highest Expres-

slan of What We Consider Godlike in Man."

skid of What We Consider Godine in Man."

It is examinating to family to the Conservatory where he become the gaving poly of Marmontol unit that there was in the constraint of Savarar. Among his complication in this conservatory was clinade, Debinsy. The two young comployers minimized as Chinade Debinsy. The two young comployers minimized as Chinade Savarar. Among he completely the constraint of one of the instructions he was "enight in the net." The tencher correction of the served in the served in the served of art, who correctly of the served in the served of the served of a served of the served of the served of the served of the long artistic limits in interest partners of the served of the served of a musician for her ser.

1. 1078 Many December 1887 and Many Radingship harden.

In 1878 MacDowell heard Anton Rubinstein's brother,

Nicholas Rubinstein, play the Tehaikovski Concerto in

this led him to believe that in order to reach a similar

standard he would be obliged to employ methods some-

what different from those in use at the Paris Com-

servatoire at that time. Consequently he decided to po-

to the Conservatory at Stuttgart, then at the height of

It did not take long for MacDowell's acute powers

of perception to point out to him that at Stutlgart

there was not the atmosphere for which he was long-

its fame as a school for planists.

B flat minor. He was amazed at the performance, and

#### MacDowell's Period

Tue pareers of Louis Moreau Gottschalk and Dr. William Mason have been discussed previously in this series and in connection with them is given some insight to the musical conditlots in America which sufrounded those not-

able figures in our history. The attention of the reader was drawn to the fact that while Dr. Mason was very clearly representative of the Americanisin of New England, Gottschalk, with his French mother and his English father, was brought up in the Latin atmosphere of New Orleans and was far more a Latin-American composer than an American,

With MacDowell we have a new and distinctively different With MacDowll we have a new and distinctively different pro-ferom and distinctive, yere both born, in the year level, which we will be a supported by the property of the pro-tinctive of the property of the property of the pro-ton the manie of the new world. Much of fillis wind us to I have been a supported by the property of the world of the property of the pro

### MacDowell's Ancestry and Youth

MacDowell's nearest ancestral connection to the old world was to Ireland. His grandfather, Alexander MacDowell, and his grandmother, Sarah Thompson, were both born in Ireland. The name MacDowell is clearly of Scotch origin and it is for this reason that he is given the credit of being of Scotch-American blood. His mother, Frances M. Knapp, was an American lady whose ancestors have been traced to England. MacDowell's grandfather came to America shortly after the beginning of the last century. The composer's father was a successful New York business man. The noted American musician was born at 200 Clinton Street, New York, December 18, 1861. His birthplace, long since, fell under the swarm of the alien and industrial advance which has swept over lower New York

MacDowell's grandparents were Quakers, and when the composer's father, Alexander MacDowell, showed signs of a talent for drawing it was repressed as much as nossible. It is not surprising then that Edward had the encouragement of his father in both drawing and music. The boy's first music teacher was Mr. Juan Buitrago, a South American pianist of ability and experience. The child was very versatile, and his music books were frequently desorated with clever sketches and youthful attempts at poetry. In later years his ing. The ultra-arbitrary methods at Stultgart soon

poems became so numerous and so melodious that a collection of his verses was published after Mac-Dowell's death. So diversified were the boy's falents that his parents were at a loss to know which one to select for a life career. After Buitrago, his next tcacher was Paul Desvernine and then no less than the incomparable Teresa Carreno, who, it will be remembered, had gone to New York from Venezuela when she was fittle more than a child.

So very marked was the falso very marked was the tal-ent of the boy that his perents were advised to supplement his work with a course of study in Europe. Accordingly he set out with his mother for Parls in the early part of 1876. He bad little difficulty in passing



writer and as a pedagog was deservedly great. Ehlert wanted MacDowell to study with Von Bulow, but the latter felt that his teaching days were over and wrote a none too courteous letter stating that "he could not waste any time on an American boy!

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MacDowell did commence to teach, however, and among his pupils was that remarkable woman. Miss Marian Nevins, who was later to become Mrs. Edward MacDowell. Through her efforts to preserve the spirit of her husband's work she has created at Peterbore, New Hampshire, a movement which has won hational recognition.

### MacDowell at Darmstadt

MacDowell was appointed head plano teacher at the Darmstadt Conservatory, where he taught mediocre pupils for forty hours a week. He also taught a little class of titled and stupid children in the Castle at Erbach-Fürstenau. Finding the life at Darmstadt tiresome; he resided at Frankfort and rode daily to the smaller city. These long rides on the trains enabled him to devote much time to composition, as well as to German, French and English literature.

In 1882 MacDowell visited Liszt and played his first prano concerto for the master. Eugen D'Albert was at the second piano. It was at Liszt's insistence that MacDowell's Modern Sulle was given at the Allge-meiner Demscher Musik-Verein Convention held at Zürich. MacDowell played his first piano suite with

pronounced success. This was one of the greatest honors that could have been bestowed upon a young musician, and is characteristic of the artistic liberality with which Germany has welcomed and helped many American artists when they have been worthy of notice.

The following year Liszt again helped him by securing the publication of the first suite and the second suite with Breitkopf and Härtel in Leipsic. Mac-Dowell tried to show his appreciation by dedicating his first pianoforte concerto

to Liszt.

In 1884 MacDowell returned to America for a month, during which time he married Miss Nevins at Waterford, Conn. Again back in Europe, the young couple visited Lon-



A MUSICAL AUTOGRAPH BY MAC DOWELL. (FROM "THE JOY OF AUTUMN," COPYRIGHT BY A. P. SCHMIDT.)

don, Prankfort and Paris. He applied for the post of bend planforter in not receiving it.—Architants because they was a compelled to turn his articulton to compenitor, and and the Machowells in their own boundaries of the second of the seco

### MacDowell at Columbia

The chair of music at Columbia University in New York is due to the munificence of Mrs. Elizabeth Mary



FROM A SKETCH MADE BY HIMSELF.

Ludlow, who provided a fund of \$150,000.00 for that purpose. In the fall of the same year MacDow-

to New York to accept the position of Professor of Music at Columbia. Naturally he gave much thought to MAC DOWELL AT FOURTEEN, On the other hand, the time was possibly somewhat less precarious. His main difficulty lay in the work of establishing the new depart-

ment, as he gave only about ten hours a week to actual With systematic sincerity he at first mapped out very clearly in his mind what the department was expected to accomplish and expressed it in the following tenets:

I. To teach music scientifically and technically with a view to training musicians who shall be competent to teach and compose.

II. To teach music historically and æsthetically as

II. To teach music historically and estrictions an element of liberal culture.

MacDowell was an indefatigable worker, and with his mutural conscletiousness the ever-increasing work at Columbia proved too great a strain. His mahished lectures indicate the great care with which all of his work at the University

was done.

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The second was defined the labe to detect all of this time best test. If Mackined had been able to detect all of this time of composition and plant. While he since he present the second was the second with the second was the second to the second was well as the sea Petersea, which have all brought his product was well as the sea Petersea, which have all brought his product was the product was the second was the second

#### MacDowell at Peterboro

In the same year that he took up the Columbia professorship MacDowell bought a farm property at Peterboro, New Hampshire. With fifty acres of delightful forest and fifteen acres of good farm land there was also a fine old house and some smaller buildings. There in a log cabin in the woods he wrote most of his later compositions. His time was spent between his country home and his winter residences in New York. During his last days he spent much of that sad, sad time at the Westminster Hotel on Irving Place, New York.

The great strain at Columbia forced him to resign in 1904. Instead of resting he continually undertook more and more work, including teaching, which he did largely as a means of maintenance rather than for the love of the work. In 1905 the signals of the tragic end were noticed. Well in body, his magnificent intellect commenced to decay until he became like a little child. He passed on, January 23, 1908, when just reaching those years which find most men in their prime and which might indeed have been his prime if he had taken time for sufficient rest.

As a motto for his last composition, From a Log Cabin, the composer had written:

"A house of dreams untold, It looks out over the whispering tree-tops And faces the setting sun."

These significant lines are new traced on a bronze tablet on the creet of a bill not far from the little log cubin which the composer worde down so many of reterristic of musical thoughts. What could be more cheeristic of Machowell's simplicity and the little log cubin in the New Hampler and the unhewed rock that it is not become the new creeting place?

### MacDowell as a Pianist

As we have already noted, it was MacDowell's origi-nal desire to become a pianist. Those who remember his playing well, among whom may be reckoned the present writer, felt that it was rare because of the performer's wide understanding of the musical dimensions of the masterpicces he attempted to portray and because of the man's unquestioned sincerity. While his technic was adequate in every way, he did not aspire to shine as a technicalist. His published exercises concern themselves rather with special forms demanding new hand positions than with the conventional scales, arpeg to and octave forms. MacDowell's playing was characterized by its extreme clearness and beautiful effects achieved by the employment of the pedal. In such a composition as his very powerful March Wind he produced intense stringendo results that were always very impressive. While he frequently played his own compositions in response to popular demand, he was even more conscientious in his interpretations of the masters of the past. Had he done more public piano playing instead of devoting so much time to composi-tion and to teaching, there is no question that we would look back upon him as one of the foremost virtuosos of his century.

#### MacDowell's Compositions

fessor of Music at Columbia. Naturally he
gave much thought to
this move. His teaching
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On the other hand, the
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THE HOUSE OF DREAMS UNTOLD. MACDOWELL'S LOG CABIN. WHERE HE DID MOST OF HIS COMPOSING



MAC DOWELL WHEN A STUDENT,

have been neglected. The Concertos and Sonatas, as well as the Twelve Virtues Studies (Opus 46), represent the more pretention of MacDowell's works and in many ways his higher manifestation of musica-ship, but at the same time many of his smaller pires show inspiration which should not be discounded because of the lack of can-plestiy in their expression. MacDowell's piano works are exceedingly grateful in that their performance brings that response from the instrument which t

FROM A PICTURE TAKEN BY player hears with deleter the player hears with deleter the player hears with deleter player that reason they have been supported by player that it is the country and abroaded to their interpretation of Samaroff are especially faised for their interpretation of

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#### MacDowell the Man

Those who knew MacDowell were impressed first of all by his absolute sincerity in all that he did, his lack of pose, his detestation of ignorant applause and his extreme sensitiveness. He was American to the core, This was shown by his love for the primitive in American life and by his fondness for our characteristic native literature, as exemplified in the works of such men of writing genius as Mark Twain and Jod Chandler Harris. Familiar as he was with the literature of three languages, he would often turn to the homely American philosophers with keen delight.

Physically MacDowell was a handsome man. His body was robust and lithe. His strong blue eyes and his firm flesh indicated fine bodily health. Indeed, there was a splendid vigor in all his movements, and his person at the keyboard was inspiring and impressive. With his friends he was genial, with strangers perhaps over-retiring. He was a fine conversationalist, ready with accurate and fitting words and not without a touch of that Irish wit which is irreplacable.

MacDowell had many close and valued friends in Europe and in America. Between him and Edvard Grieg there was an especially strong artistic bond, as is shown by their letters. Mr. Henry T. Finck was a great admirer of MacDowell, and this feeling was warmly reciprocated by the composer.

### The MacDowell Memorial Association

The MacDowell Memorial Association

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#### Books on MacDowell

Much has been written upon the subject of MacDowell, and among the best biographical articles are those which have come from the pen of his friend, Mr. Henry T. Finck, and his pupil. Miss Jo-Shipley Watson (editor of the Children's Department of THE ETUDE). Edward MacDowell, a Study, by Lawrence Gilman, is an exceptionally fine biography of the composer, giving an unusually clear insight to his aims, ideals and accomplishments. In August, 1915, "The Music Student," an excellent English publication, devoted its entire issue to MacDowell, whose works are universally popular in Great Britain.

### Educational Notes on ETUDE Music

### By Preston Ware Orem

CARLOTTA-G. A. QUIROS.

Mr. Quiros is a Cuban composer who has been represented occasionally in our music pages. 11:s Carlotta s a very tuneful teaching piece, a graceful waltz number. Grade 2.

#### EVENING-L. J. O. FONTAINE.

Evening is a melodious and brilliant drawing-room piece by a composer whose work has been much appreciated. Care should be taken not to play the principal theme of this composition at too rapid a pace. It should not sound like a waltz but should be more in the nature of a reverie, with considerable freedom of tempo. In the middle section the ornamental passages should be played very lightly and the pedal should be used just as marked, in order that the theme and its accompanythe harmonies may be sustained throughout. Grade 4.

### OLD MISSION CHIMES-S, F, WIDENER.

This is another interesting drawing-room piece introducing the popular chiming effect. In playing these chimes the chords should be slightly detached and played with a pressure touch, the pedal being used as indicated. When properly played the bell effect will be very

### CLOCHETTE-H W PETRIE

Clochette is an excellent drawing-room or recital piece introducing a variety of technical figures. As is the case with everything of Mr. Petrie's this composition is very melodious throughout. It should be played with a light and delicate touch in a rather crisp manner order to bring out the passage work effectively. Grade 31/2.

MERRY HUNTING PARTY-W. ROLFF. This is also a march number but it is of the two-

step type. As in the case of all the two-steps and military marches it is played at a rapid pace, about 120 steps to the minute counting two in a measure.

### ALLA MARCIA-W. W. SMITH,

Alla Marcia means in the style of a march. In this particular case the march is of the type known as a parade march. The parade march differs from the ordinary military march or two-step in that it is always a "four in a measure" as opposed to a "two in a measure." Play this march in a rather jaunty manner.

#### YVONNE-E. H. KITTREDGE.

Mr. E. H. Kittredge is a contemporary American omposer who is represented in our ETUTE music pages for the first time. His Yvonne is a brilliant number with a very graceful swing. It should be played in a broad manner with large tone and careful accentuation. Grade 3.

### SONG OF THE ANVIL-P. RENARD.

Song of the Anvil is an easy characteristic piec: which should prove very entertaining and affords good practice as well. Attention should be paid to the contrast touches and to the very short grace notes. A rather exaggerated form of accentuation will add to the general effect. Grade 21/2.

### WITCHES' DANCE-E. A. MACDOWELL,

Although it is a comparatively early work, MacDowell's Witches' Dance is probably the most popular of all his pianoforte pieces. It has become a standard recital number, fitted to rank in the class with Moszkowski's Sparks and other pieces of this type. MacDowell and his music will be found discussed in an exhaustive manner in other pages of this issue. Grade 7.

#### RUSTIC DANCE (VIOLIN AND PIANO). C. KRIENS.

Mr. Kriens is a native of Holland now resident in this country. He is a violinist and composer. His Rustic Dance is an excellent recital number. Without being difficult it furnishes splendid practice in double

#### THE FOUR-HAND NUMBERS.

Franz Liftl is a well-known contemporary German composer who has not been represented previously in our music pages. His specialty is educational pianoforte music. His compositions are distinguished by melodic charm and excellence of workmanship. In the Woodland Mill is an original four-hand piece of characteristic type in which the parts of the two players are more than usually independent. It will prove very interesting practice.

The Minuet from Becthoven's Sonata in E flat makes an excellent four-hand piece. In this form it is rather more sonorous than in the original solo version.

Beehter's Jolly Darkies has been arranged for four hands in response to numerous demands. This is on of the most popular of all easy-teaching pieces in solo form and will be found very satisfactory as a duet.

### TWO LITTLE GEMS FROM THE OPERA. P LAWSON.

In these little teaching pieces Flotow and Verdi are represented by two of their famous operatic melodies, each melody being introduced by some original melodic material. Young students will enjoy these pieces. They are taken from a series in which all the great operatic composers are represented. Grade 2.

### BARCAROLLE (PIPE ORGAN). G. N. ROCKWELL.

This is one of Mr. Rockwell's best organ compositions. this not at all difficult to play and it will afford abundant opportunity for tasteful, well-contrasted registration. It is suitable either for recital work or for an offertory.

### THE VOCAL NUMBERS.

Scambert's famous song, The Wanderer, is ably discussed by Mr. Bispham in another department. Mr. Homer Tourjee's I Never Knew is a very expressive and melodious love song with a haunting

### Prize Winners in THE ETUDE Prize Contest

### CRACE MARSCHALL-LOEPKE



(Mrs. Henry Clough-Leiter) was born in Ninevah, August 20th, 1885. She showed marked musical ability at an early age, and received some instructions from her mother. In fact she was able to play the piano at the age of three, and actually appeared in concert when five years old. Later she studied with Oliver Willard Pierce at the Metropolitan School of Music in Indianapolis, taking the seven years' course in three. From there she was graduated with

GRACE MARSCHALL-LOEPKE

GRACE MARSCHALL-LOEPKE. highest honors in 1905.

After this came a period of study in Boston. She became a pupil in piano-playing of Felix Fox and Carlo Buonomici. Composition she studied under Henry Clough-Leiter, whom she eventually married. She was successful at this time in getting some of her manuscripts published and has since produced a number of compositions for piano, voice, etc., under the pen name of G. Marschall-Loepke. She was winner of the \$100 prize offered for the best musical setting of "The Empire State." In the recent ETUDE contest she won the third prize in Class 2 for her very clever and original piano piece in characteristic vein entitled To an Indian Maid

### ROBERT PICKARD

### ALBERT LOCKE NORRIS



ROBERT PICKARD.

BORN Ottley, Yorkshire, England, in December, 1877. Robert Pickard had the advantage of an excellent musical training. He first began the study of music in Leeds at the age of thirteen. Leeds. the largest town in Yorkshire, is the musical center of a highly musical district. Mr. Pickard's teachers were T. J. Hoggett (Piano, organ and theory), H. A. Fricker (Leeds City Organist), Percy Wood (theory), Herr Heinrich (piano), Carl van der Naaten, of Amsterdam (piano).

He obtained his first musical appointment at the age of

seventeen. - After holding various musical appointments in Leeds, he became Organist and Musical Director of the Weslevan Mission, Oxford Place, Leeds, In 1910 Mr. Pickard was appointed Assistant Director and Professor of Organ at the Allison Conservatory of Music, Sackville, B. C., Canada, but owing to Mrs. Pickard's ill health was obliged to return to Leeds, where he was again appointed to his former position at the Weslevan Mission. In The ETUDE Contest Mr. Pickard won the third prize in Class 4 for a set of easy teaching pieces. The charming little gavotte From the Golden Age is taken from this set.



(now professor of music at

Mr. Norris tells us, "My one ambition was to teach fundamentals correctly and I studied along that line. My success as a teacher inspired me to visit Leipsic and Berlin to study the method of fundamental instruction at the German conservatories." On a return, he busied himself with a book for beginners, and composed a number of pieces which have been published by leading American houses. Mr. Norris was successful in the recent ETUDE Prize Contest in which he won the prize in Class 4 for a Juvenile Suite entitled All in a Day. This number will be found complete in the music of this issue

Vassar). After this came further study in Germany

### The Parable of the Foolish Pupil

By Bert E. Williams

A CERTAIN teacher, very competent and very energetic, had in his class one young lady of remarkable talent. This young lady was erratic, or as musicians say "temperamental," and instead of following directions as given by her instructor-who takes great pains to make the assignments clear-she prepared what pleased her for the lessons, in any way she saw fit. One morning when she appeared for her lesson the teacher glanced at the assignment card, and noted something like this:

STUDIES: No. 4 and No. 5, Mathews, Book No. 20 and No. 40, Wrist and Forearm Studies. Pieces: Slow Movement, Sonata, Schubert. MEMORIZE, First Movement, Sonata, Schubert.

This promised a very interesting period, and the teacher was just about ready to begin the work when the student remarked:

"I couldn't get the sonata, Mr. ----, so I prepared this. Is it all right?" and she produced a copy of Kowalski's famous octave march, Salut à Pesth.

Only a week before the teacher had taken ten minutes to impress the facts that the term was drawing to a close, that every minute was valuable, and that in order to complete the sonata no deviation dared be made and no time wasted. Obviously there were only two things that could be done. 'The first was to dismiss the student. But she was quite talented, and it would not be just either to her or to the teacher to dismiss her. Therefore, the only alternative was to hear her play the piece and make the best of a bad situation. So all he said was, "Let's hear it." She played!

As we all know, the Salut à Pesth requires great freedom and strength as well as much brilliance in execution for long-continued passages. She played, the palms of her hands remaining parallel with the keys throughout the performance-indicating that the stroke was from the arm, for if the wrists are bent, the palms of the hands raise at an angle to the keys.

Before the second page was completed the wrists were tense and arched high above the level of the knuckles. At the conclusion of the six pages the player was completely tired out.

Then the teacher began, and his words stung like the sting of a whip. "My dcar young lady, I am quite sorry that you did not think it necessary to follow my instructions given you last week. You have come to me in order to profit by my training and my experience and to obtain my advice on matters pertaining to the art of playing. Either you must follow my directions or you must follow your own inclinations. You cannot follow part of mine and part of your own, from the fact that they will conflict just as they have done this

"I am sorry to have to inform you that by one week's wrong practice in the use of your wrists you have undone all the careful work which I have done in attempting to build you a foundation in wrist work upon which you might in the future build a most elaborate technique. Not only have you counteracted all my efforts in this line, but more than that, you have developed a bad habit-a stiff wrist-which will require months to correct."

"Your willfulness will retard your work many months, add much to the amount of practice required of you, and cost you a good many dollars to cover the ground we have already been over once quite carefully. If you go to a doctor and obtain a prescription, it is necessary that you follow the doctor's orders in the manner of taking the medicine. His position is my position exactly. Unless you can place confidence in my judgment and will follow my directions implicitly, I can do nothing for you."

MORAL.-Select the best teacher to be had: obtain a clear understanding of his directions, and then follow thom in letter and in spirit,

### THE ETUDE Grieg's Strong Musical Individuality

By Henry T. Finck

Entrop's Norz.—Owing to liness Mr. Henry T. Flack uses them, just as an extempore speaker is more downs anolle to complete a special stride upon tion, however, the following extraction through the kind permission of the publishers, the John Lane Co. Mr. Fired's blography of the Norwegian master is considered the best in any language.]

King Oscar of Sweden-and, until 1905, of Norway-Music and Song." Of the popular airs of his realm he said that they "seem a part of our very homes on cold, long winter evenings, by the crackling pine-wood fire wegian folk-song." on the hearth; but they are heard to best advantage, perhaps, far from human habitations during the pale sultry summer nights of the North. They do not glow unsophisticated feeling. They emanate from the inners in a letter to the New York Times: "I am not an most parts of a people, more than any other, the large exponent of 'Scandinavian' music, but only of Normajority of which is constrained to live a lonesome life, and, consequently, is predisposed to take a melancholy and even mystical view of the world, but which owns a generous and true heart, and has given countless It differs very much as the scenery does; the Nor proofs of carnest character and enduring will. This is weglan is bolder, rougher, wilder, grander, yet with a why the Swedish popular airs always makes a deep

have not only impressed a peculiar local color on their native music, they have also helped to preserve its primitive character. Some old-fashioned musical instruments, dances, and tunes, which used to be practiced in other European places, found their last refuge in the North, which preserved them, somewhat altered by the imprint of its own peculiar stamp; and to these the Northern people added an abundance of home-made folk art and amusement. How great this abundance is may be inferred from the fact that on the Faroe Islands (a region which, like Telemarken, in Southwestern Norway, is peculiarly fertile in folk-songs) there are places where an old custom prescribes that the same song must not be sung in the dance rooms more than once a year.

### Native Music of the North

Here in the Far North (the Norwegian Hammerfest is the northernmost town in the world) one may still chance upon a dance at which the music is, as in the primitive days elsewhere, vocal instead of instrumental, and the dancers attentive and responsive to the words as they are sung; at weddings, indeed, the first dances are sung to psalm tunes, and the preacher in his sacerdotal robe takes part in them. Usually, however, the dances are too lively for vocal music, and the fiddle is brought into play. The most popular of the folk-dances in the mountainous regions of Norway are the Springdans and the Halling, of each of which there are admirable specimens among Grieg's works, partly borrowed, partly original, while others have been arranged for pianoforte by Kierulf, Lindemann, etc. The Springdans, so called to distinguish it from the Ganger, or walking dance, is in three-four measure, the Halling in two-four.

"Everywhere in the North we find among the people tunes that are ascribed to the devil, the Nix, or the subterranean spirits. The player offered up a lamb to the river, and thus induced the Nix to teach him such tunes. But when he subsequently played them, he was unable to stop, but played on and on like a madman, until some one could come to the rescue by cutting his

It is necessary to know about such levends if one would understand the spirit and meaning of Norwegian music in all its phases. A quarter of a century ago an English critic, brought up on Handel and Mendels sohn inveighed against the "rowdvism and brutalities" of some of Griev's pieces even as the German critics did against certain scenes in Wagner's operas. In the meantime most of us have learned to appreciate realism in music and to understand that a peasant dance is necessarily wilder than the tunes of our own ball-rooms. Very much, of course, depends on the performance, When Grieg himself plays these pieces a cultivated audience is as thoroughly enthralled as are the Northern peasants by their fiddlers. Extremes meet, Liszt was the first planist who showed that an artist who plays without his notes is much more eloquent than one who

contrasted with the German is," as Grieg once wrote once wrote a book entitled "Aphorisms Concerning to me, "a deep melancholy, which may suddenly change to a wild unrestrained gayety. Mysterious gloom and indomitable wildness—these are the contrasts of Nor-

### Gricg a Norwegian

Gricg is often spoken of as an embodiment of Scandinavian music. But, as he himself once pointed out wegian. The national characteristics of the three proples-the Norwegians, the Swedes and the Danes-are wholly different, and their music differs just as much." green fertile vale here and there in which strawberries and cherries reach a fragrance or flavor hardly attained The climate and remoteness of Sweden and Norway anywhere else in the world. In the wildest of Griegs pieces we often are enchanted by glimpses of such green vales-one of the characteristics of his music.

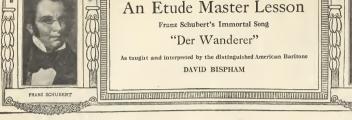
From every point of view that interests the musiclover, Grieg is one of the most original geniuses in the musical world of the present or past. His songs are a mine of melody, surpassed in wealth only by Schubert's and that only because there are more of Schuben's In originality of harmony and modulation he has only six conals: Bach, Schubert, Chopin, Schumann, Wagner, and Liszt. In rhythmic invention and combination he is inexhaustible, and as orchestrator he ranks among the most fascinating. To speak of such a man-sever eighths of whose works are still music of the futurea writer in "dialect," is surely the acme of unintelligence. If Grieg did "stick in the fjord and never get out of it," even a German ought to thank heaven for it. Grieg in a fjord is much more picturesque and more interesting to the world than he would have been in the Elbe or the Spree.

Many worthy Germans fancy to the present day that Chopin, Tchaikovsky, Liszt, and Dvořák wrote in musical "dialects" in so far as they incorporated Polish, Russian, Hungarian, and Bohemian characteristics in their works. They forget that some of their own masters-Beethoven, Schumann and Brahms among them-gladly made use of the folk-music of foreign countries (notably Hungary), without being accused of speaking a dialect. Then there is Haydn, usually called the father of classical music-the world-music to which Mozart and Beethoven and all the others contributed

Tchaikovsky was another master who instantly recognized the originality of Grieg's genius, concerning which he wrote in his Diary:

"Hearing the music of Grieg, we instinctively recognize that it was written by a man impelled by an irre sistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development f his themes, are not perseveringly sought after by the elebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty, and independence! If we add to all this that rarest of qualities, a perfect simplicity, far removed from all affectation and pretense to obscurity and far-fetched novelty," etc.

"I trust it will not appear like self-elorification that my dithyramb in praise of Grieg precedes the statement that our natures are closely allied. Speaking of Grieg's high qualities, I do not at all wish to impress my readers with the notion that I am endowed with an equal share of them. I leave it to others to decide how far I am lacking in all that Grieg possesses in such abundance, but I cannot help stating the fact that he exercises and has exercised some measure of that attractive force which always drew me towards the gifted Norwegian.'



DAVID RISPHAM

(In keeping with THE ETUDE's policy of presenting its readers with great masterpieces taught by famous artists we again call attention to the fact that THE ETUDE does not in any way pretend that lessons in print are as valuable as lessons in person. However, we do know that these lessons are priceless to those who cannot arrange to study with a real master teacher. Mr. Bispham's success this season in his famous rôle of "Beethoven" has gagin drawn attention to the versatility and force of this noted American's artistic achievements. Other Master Lessons will follow.)

famous songs ever written; powerful, reflective words wedded to equally soul-felt and affecting music; a true art-song which must live in the same class as the frescos of Michael Angelo in the Sistine Chapel. There in the picture the painter, inspired by the story of Creation, has helped, -as did so many of his Italian race before him-levends almost outworn to live hecause he believed them; yes, even to live to the more sophisticated present, because he saw beyond the fable into the fact, which must ever be respected. Here in the song words of truth, pessimistic though they he, have inspired the musician, already genius-touched, and caused him to spring into the fullness of his powers at a time of his life when, though he was most prolific, many of his songs were not great; but in this particular instance it is as though the spark of life had been imparted, as in the marvelous fresco, to the sleeping clay of Adam by the very finger of the

### Whence Comes Inspiration?

Whence come these inspired includies borne of nothing tangible, fancy-bred and fleeting, yet enduring as the very earth itself? Surely less amazing is it that poetry should awaken such imagery than that music should burst out, often without the immediate stimulus of words, into such endless forms of entrancing leveliness or majestic proportions from the notes of the scale, meager in number, even though reduplicated and carried to the extremes of height and depth that the ear can perceive O music verily thou art the miracle of miracles! Well dost thou deserve the praise of poets and the prophecy of seers. Well may the future life, whether here or elsewhere, be prefigured in terms of music, the Divine, eternal harmony toward which we are ever trending!

Certain subjects in poetry make such a universal appeal to the heart that they are set to music again and again by many composers, as in the case of Heine's Du bist wie eine Blume. Musical settings of these lovely lines are very numerous ever since Schumann, Liszt and Rubinstein graced them by the added em-broidery of their exquisite art. But of the great emotions expressed in loftier poetry, such as Waldesnacht. Die Allmacht, Doppelgänger and Der Wanderer, who would dare trespass upon a field so entirely Schuhert's own? A field strewn full of seeds bearing magic fruit which, of its kind, can never be surpassed though the springs of melody be dried up in the endeavor. Fine as it is, and in something of the same mood, that Oslerian song by Brahms called Mit vierzig Jahren (At Forty Years) cannot compare to The Wanderer in originality or power; and, notwithstanding its lofty beauty at the end, borne of the smile begotten by the ope that beyond the Valley of Shadow those illuminated peaks stand at the entrance to a land where sorrow shall be no more-yet, for some unexplained reason, inherent in words or music, or both. The Wanderer has lived in the minds of millions of musiclovers for a century, while At Forty Years is known

Schubert was indeed the first and greatest of the

while each country must express in different terms the genius of its race, still it is obvious that in music we have attained more of intellectual value from the Germanic than from the Latin races. Yet Schubert is just as melodic in his own incomparable way as the veriest Italian; but just because of this incomparable way he should be more carefully studied than he is by song-writers of the present time.

The average human intelligence is not yet prepared to follow the complexities of the most advanced musical minds of the world: to think so is an affectation. But nearly everyone can appreciate simple melody, and this should be first taught and the works of universally recognized musicians should be ground in upon the present and future generations by those who by nature and by training are fitted to hand them on to posterity. It is amazing to find how much trash is being written in imitation of the masterpieces of music. Indeed, Europe is not one whit behind America in the production of mediocre music, and it really seems that the best examples of the past have scarcely even yet come within the ken of many of the so-called

But now that music is being so widely taught its worth and beauty should be rightly inculcated from the past onward to the present, and not from the futurists back to the past; that were indeed to begin at the wrong end of the great line of succession. Who would attempt to build a church from the top of the spire back to its foundations!

### A Noble Work

The Wanderer is one of those works, the nobility of which from the musical standpoint alone, even without words, attracts immediate attention and holds the listener spellbound. An impalpable hand prevents us from moving, an inaudible voice bids us be mute, an invisible presence informs us that we are in communion with genius, and makes us aware that we stand upon holy ground. The wanderer through life is sadly passing by; a figure as majestic as Wagner's Wanderer comes softly from afar; hear his rhythmic tread. He pauses by the wayside for a brief respite in his journey and we hear, as in the spirit, his unspoken thoughts; we know them to be true, for all have realized them to the utmost, and therefore it is that this wonderful example of the great period of song-making will never grow old. It should be remembered that such songs as this were rarely written for the market, but because their author had no volition; his nature, his inner self, his God, bade him, even as St. John was bidden to hear and write what the Spirit saith to the Churches;" and for that reason, and that only, have all really great works of art in whatever field been recognized as such and preserved. Those who have ears to hear and eyes to see know, beyond peradventure, their value, their Gospel truth.

### History of the Song

The Wanderer is No. 1 of Schubert's Opus 4, which contains, besides Werner's Morgenlied, the lovely setting of Goethe's Wanderer's Nachtlied. The first draft of The Wanderer, which differs little from the ultisong-writers of that period of Teutonic development mate shape in which we know it so well, was originally

We are here in the presence of one of the most, which produced so many gens of musical art; and, called Der Unglückliche (The Unhappy One) and the poem was ascribed to Werner, whereas the author is, in reality. Schmidt von Lübeck. The song was conceived in October, 1816, a year which, as far as the numerical output of his songs is concerned, exceeded all others, for the prolific Schubert. Over a hundred vocal compositions alone came from his pen in that year, though but few of that number are familiar to the present generation. The Wanderer is far above them all in value, and belongs altogether to the same category as The Erl King, which was composed in the previous year, 1815, and is catalogued as the first of Schubert's works, Opus 1, and which was written four times over before this master, who took infinite pains, was satisfied with his handiwork.

### Der Wanderer a Bass Song

Though The Wanderer is sometimes sung by contralto voices, there is a place in the original draft of the song which shows it was intended for a basso; for, in the final line, the words "das Glück" are written upon notes from B down to low E. in the bass clef. While there is, as yet, no law against women singing songs intended for men, it is certain that female artists should take more pains than they some times do in the selection of their songs, which should not be chosen mercly because they are beautiful, or because certain celebrities sing them. In choosing one's repertoire there is such a thing as consideration for the sex, so to speak, the gender of a song, and The Wanderer is undoubtedly a masculine and not a feminine song. Much more marked, indeed, is its individuality in this respect, than The Erl King which, being a pure narrative, may reasonably be sung by anyone who can cope with it; or than Mendelssohn's Oh, rest in the Lord, which is even more impersonal than either of the other songs; yet who ever heard of its being performed by a man!

### Transposition

Although most of Schubert's well-known songs are ssued in other than the original keys, The Wanderer cannot bear much transposition. A half tone above the original C sharp minor may be permitted; and-in consideration of the fact that the pitch of musical Europe a century ago was at least a tone higher than e Continental pitch of to-day-this song, sung in a ey to match that in which Schubert probably visualized it, would not be a violence to his shade were he to come upon a musical gathering in this year of grace after a century of rest. It is evident that this is a song for a man possessing a bass voice, even though in his final edition the composer has given a choice note an octave higher. The Wanderer sung a lighter voice and in a higher key without the final low tone produces disappointment comparable to that experienced upon hearing a fine talking machine record played by an inexperienced person at a revolution of the disc more rapid than that at which the song was recorded, and that such a thing is possible, seeing that it is so easy to avoid, is nothing short of an artistic scandal.

The approach of a student to The Wanderer, both artistically and psychically, should be a very serious

<sup>&#</sup>x27;Cited from Dr. von Ravn's excellent article on Scandinavian music and instruments, in the supplementary volume to Mende's "Musikalisches Conversations-Lexikon,"

799

The sun is cold, the leaves are sere, My days are vain, and sad and drear. Alax, things are not what they seem, And life is but an empty dream!

Where art thou, where art thou, my beloved home? Thou 'rt sought for and longed for where'er I roam!

The land of hope where flowers bloom Where friends abide, and naught is gloom; Where my beloved dead arise And seem to live before mine eyes.

The land that speaks my native tongue Oh, land where art thou? I wander still, a:n seldom glad, But ever ask the question sad, Where, Oh where?

The shirit-voices answer me There, where thou art not, peace waits for thee!

#### Declamation of the Work

The subject of declamation in song is one that is not taught with sufficient authority by most instructors in singing; but what indeed can be expected when the

SCHUEERT AND VOGL AT A VIENNA MUSICALE Johan Michael volt was Schulert's store friend. It was through Veolts rellusions that more of themer of the large term introduced this politic. So of was an owner sloper and core of note. He tooked you knowledge and a kind of maked claircopunt. Toucher the once made a radial four through upper suite alaring Souther's some like unadring ministrates in principle a radial four through upper suite alaring Souther's some like unadring ministrates in principle through upper suite alaring Souther's some like unadring ministrates in principle for the control of t

vocalists? But, letting pass that obvious inconsistency,

it is the opinion of the present writer that all singers

should study declamation from well-known authorities

have had long experience of the dramatic stage and

of this sort an exposition of the manner of rendering

The Wanderer will be attempted. Schubert has marked

his song Sehr Langsam, meaning very slow, the Largo of the Italian nomenclature, and the tempo is indicated

little more deliberately, though absolutely in time.

"Ich komme vom Gerbirge her."

must be distinctly uttered in the deep tones of a man,

full grown and experienced mentally and physically in the world, indeed, an elder man, for no youngster

can accomplish this song. The passage must be given

with a gradual crescendo to the end. The next line

is quieter again with a slight accent on the final word.

moves slowly on to a forte; and, when the voice joins

in upon the words, "Es braust das Meer," the word

'braust" should be sung with effect and the remainder

of the sentence diminishing in intensity to the end of

"Es dampft das Thal;" the accompaniment meanwhile

notes in this song must be sung with great fullness and depth. The accompaniment here and for sixten bars afterward, to the double bar should be played ver bars afterward, to the double bar should be played very quietly, very regularly, and with particular regard to the bass and its relation to the voice part in which the beautiful melody must beautifully be sung.

From the words "Ich wandle still," with which the melody begins, the voice should assume a slightle tessitura, the texture, the vocal quality, the average lay of the phrase, is considerably higher than that of the phrases which immediately precede or follow it. Indeed, this song sounds the heights and depths of voel ability, and it is not easy for a heavy voice to sing the question lightly. These sixteen measures should be sung with consummate art, and breaths should not be taken in the middle of the phrases. This whole section of the song is nobler when rendered without the breaks caused by breathing. Upon the words "Die Sonne dinkt mich hier so kalt," the tempo, after the inevitable slackening of pace in the previous phrase, must be resumed; there must be no dragging here, and the force with which the words are uttered should be greater. There should be a touch of regret in the whole feeling of the passage up to the double bar. To the Wanderer

the rays of the sun are cold, the flowers are withered, he feels himself growing old, and to be a stranger everywhere. It seems almost as though our own H. W. Longfellow has been answering the thought expressed in these lines when he says:

"Life is but an empty dream,"

Then Schubert, superbly catching the mood of Lübeck, bursts out in a grand melody upon the words "We bist du?" which should be sung somewhat faster, as he has directed, than the previous passage; though he has not given his idea of the tempo at this point, it is undoubtedly proper to sing it at 116 to the beat. Of course, the voice must be raised in passionate feeling and upon the words "Und nie gekannt" there must be a regret ful expression and a somewhat lessening tempo. The time is taken up, however, at the Allegro, which Schu-bert calls "Geschwind," in 6/8 time, the beat of which will be two in the measure of about 104 each; the lilt being as of a child dancing with uplifted arms, body swaying with rhythmical motion in delight at the prospect of meeting young companions.



The Wanderer's remembrance of his friends, living

of the sentence diminishing in house it should be sung the repetition of the phrase, though it should be sung notable examples of song-literature composed by one the regulation of the partners, mount of the present of the greatest musical grain said, nothing can speak the increasing force of the underlying accompaniment. The student should particularly remember that all low for music but itself; its language is its performance.

one. The accompanist, as in all real music, should he a fine musician, carefully chosen to perform in such a noble co-partnership. Indeed, an instrumentalist, to the shame of many a singer be it said, will usually be found to be a better musician than the average vocalist, no matter with how good a voice the latter may be gifted. But supposing both to be able exponents of the literature of song, to the lot of the pianist falls, in this instance, one of the finest of preludes; six bars in length, neither too long nor too short, perfectly simple, and exactly stating the mood of the poet and of the composer in prefacing the song. It may be noted in passing that Schubert, common with most of his confreres, designated his song by its title, and honors the poet by immediate recognition thereafter, proceeding invariably to say that the song is "for a singing voice with accompani-ment on the pianoforte." He then adds his own name and the Opus number, after which the name of the person to whom the song is dedicated is given. In the instance under consideration the composition is dedicated to the Patriarch Johann Ladislas Pyrker you Felsö-Eör, who wrote the words of Die Allmacht, one of the grandest emanations of Schubert's genius.

Many modern songs have too little prelude: too little warning is afforded, even to an attentive audience, that an art-work is about to be

brought to their notice; and so it frequently happens that in order to pass from the key of a previous song a group into that of the song which follows the accompanist must invent something, which may indeed not be at all appropriate. The relation of keys and the approach of one song to another is a matter worthy of the utmost attention of all pro gram-makers.

### A Study of the Man

In The Wanderer the very type of man the poet had in mind may be judged from the prelude. He is sad, melancholy, he dreams of the past and longs for what he has not; he is one who loves passionately his native land, his native language, his family, and his friends alive or dead; one who comes unhappy from afar, well knowing that naught in this life, to him so seldom joyous, can satisfy him but the grave. "There, where thou art not," says the Spirit-voice, "peace waits for thee." But what a change comes over the spirit of the man when, after brooding on the endless question, whither does it all lead, this unsatisfied desire, this sun cold, these flowers so dead, this life itself so empty to him? Behold,

what a change of mood. The key then suddenly rings majority of teachers are not, and never have been, from Minor into Major, and the Wanderer, awaking from his former mood, raises his head and in an agony of longing cries out, stretching his arms toward the unfulfilled visions of the past and of the future exclaiming:

"Where art thou where art thou, my beloved home? Thou'rt sought for and longed for, wher'er I roam." And with final yearning toward the land where his native tongue was spoken, he cries out:
"Oh land, where art thou?"

Then with measured cadence, though still in the Major key, the song voices a quieter mood of this worldwanderer, whom we can imagine to have arisen from his seat hy the wayside, to have again taken up his staff and his pack, and to have resumed the journey which has been interrupted but for rest and reflection. As he sets forth upon his weary way he thinks-

"I wander still, am soldom glad, But ever ask the question sad: 'Where, Oh where?" And then comes the answer, in still more measured

but perfectly simple accented octaves, as if the subconscious realm of spirit, speaking with an assurance not to be denied but accepted with gladness, replied: "There, where thou art not, peace waits for thee."

### The Wanderer

Schmidt von Lübeck. (New translation by David Bischam,) I came from countries far from here: I've wandered on for many a year. wander still, am seldom glad. But ever ask the question sad, Where, Oh where?

### THE ETUDE

melody begins, the voice should assume a slightly lighter character, for it will be observed that until the words "Immer wo." with which the phrase ends the

Tell me not in mournful numbers.

#### An Impressive Ending

and dead, of his native land, of its language, it is needpreferably those of the older school of actors who less to describe to any sensitive person, and in rendering the song, according to the interpretation which folin classical plays. As far as it is possible in an article lows, it will be observed that the breath-marks will fall appropriately at the ends of the lines as they stand until the final burst of longing comes on the words, "Oh Land, wo bist du?" which, again, should be declaimed in one breath, avoiding the temptation to reas 63 to the quarter note. The first bar of the recita- plenish one's pneumatic apparatus with the comma-a tive, for the first eight wars of the vocal part belong very bad habit, by the way, for the attention should not actually to that category, should be declaimed even a so markedly be drawn to the punctuation of a poemunless, of course, the composer has deliberately chosen to follow it. After this the song proceeds in the original tempo, very slowly and deliberately, where the same sentiment is expressed, "Ich wandle still," etc. But after the words, "Immer wo" the mood changes entirely, resignation has come to the weary, unhappy one when he realizes what the spirit says to him in reply to all his longings and questionings. "There where thou art not, peace waits for thee," and this phrase, whether sung in German or in English, should be rendered with the greatest nobility and depth of feeling, and even with measured tread as if at last the Wanderer were deliherately walking to his grave, and lying down in peace to sleep.

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### DER WANDERER

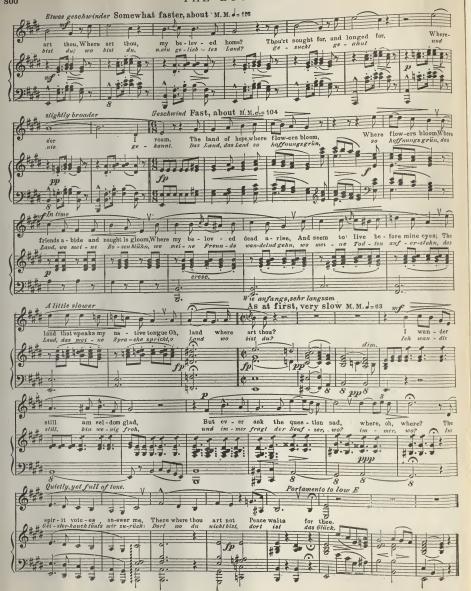
THE WANDERER Poem by Schmidt von Lübeck

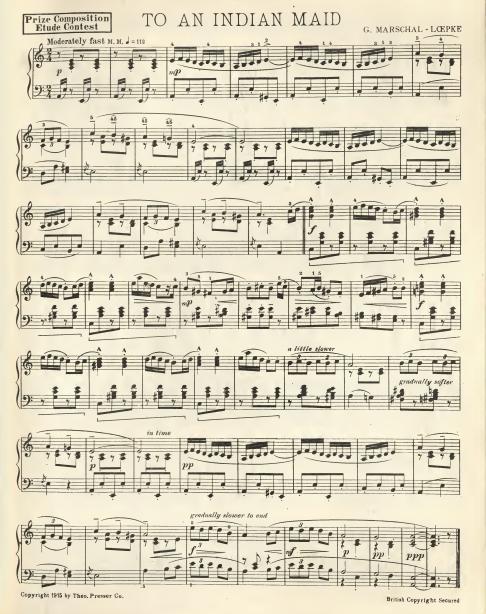
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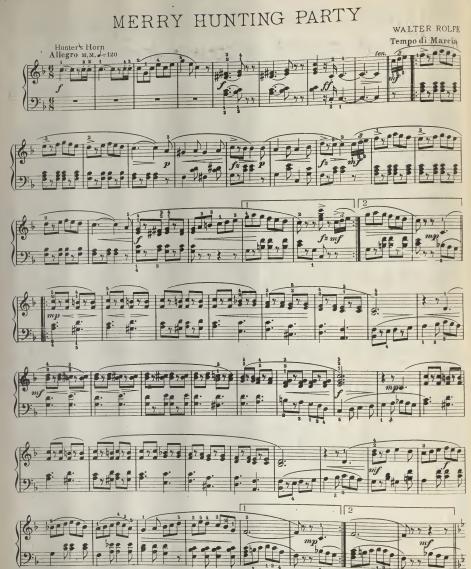
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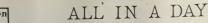


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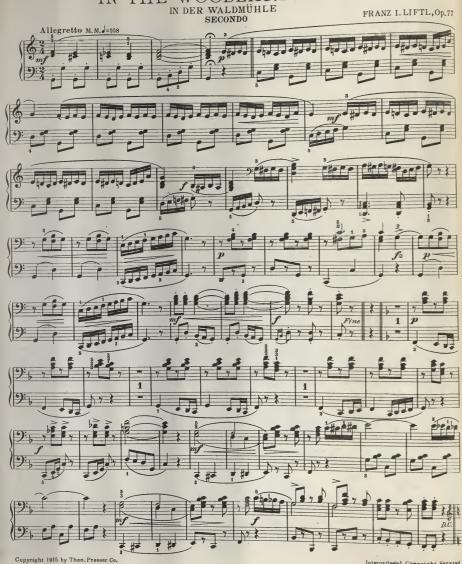


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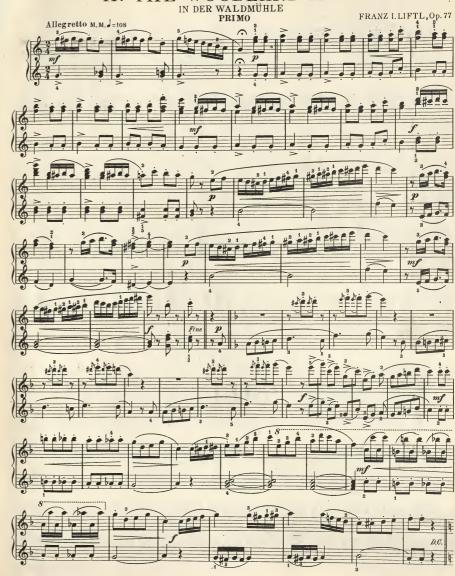
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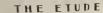
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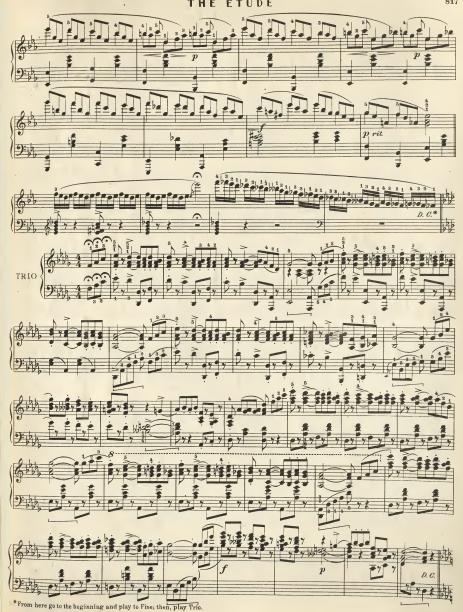




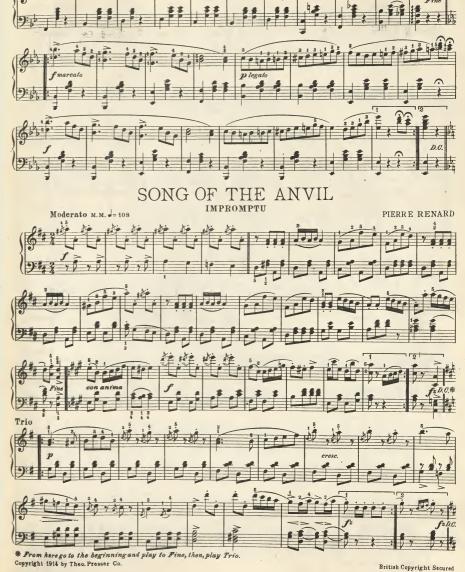




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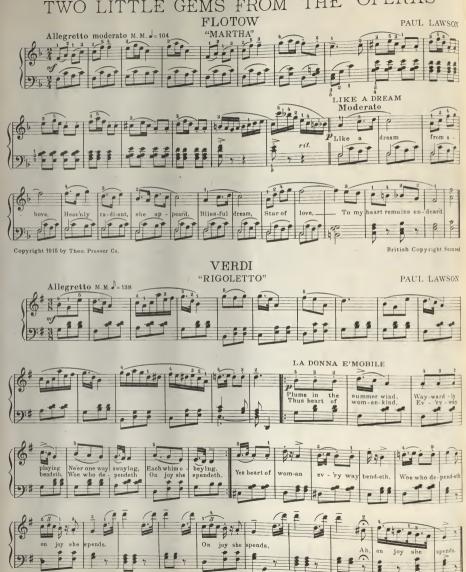




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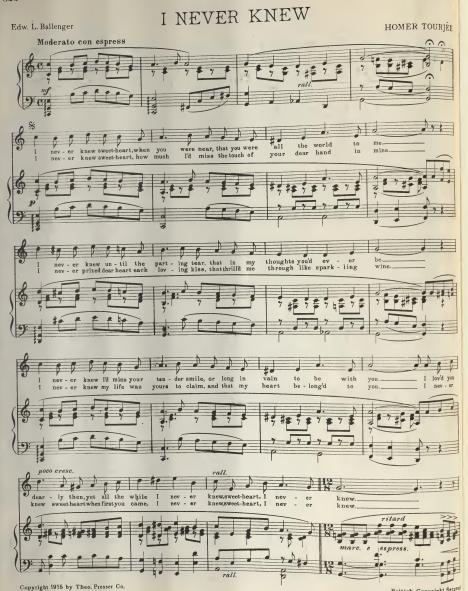
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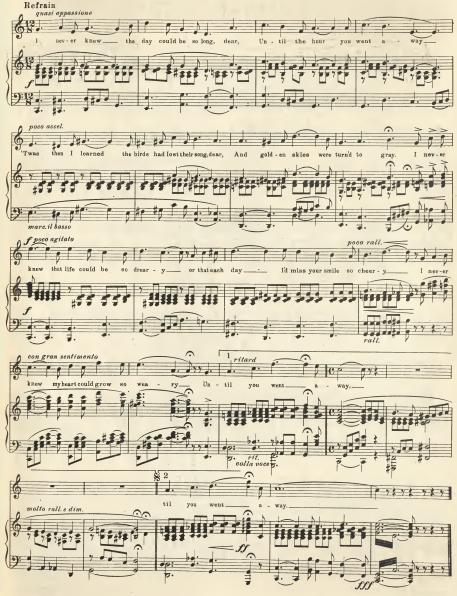


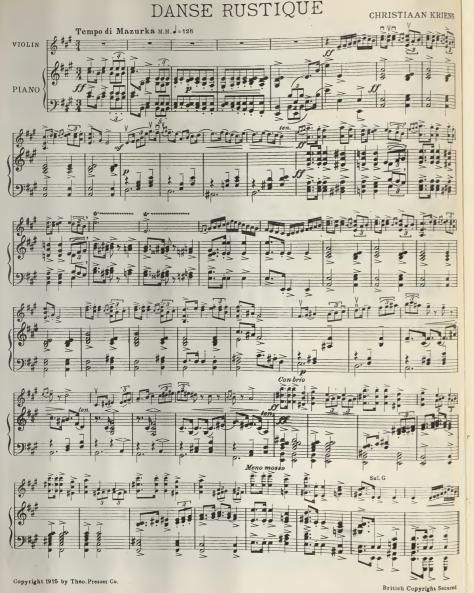
# THE ETUDE ALLA MARCIA

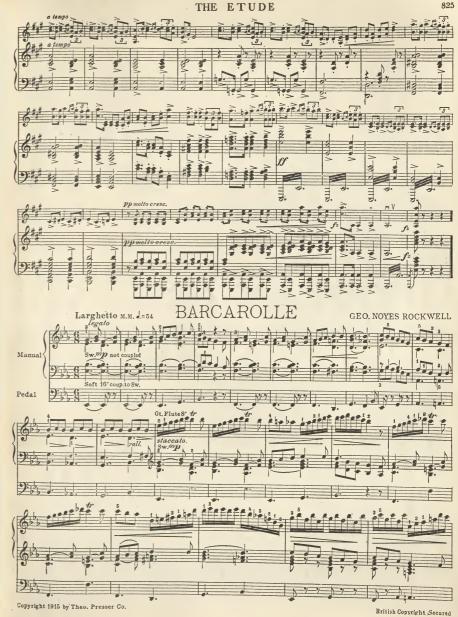




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### A History of the Pianoforte in a Nutshell

lution having its beginning many cen- great advance by giving them the wide turies back. The very first stringed instru- compass of five octaves-from G to Gment was possibly some form of the with a very fine keyboard. The sharps ancient lyre, associated with poetry and inlaid with slips of ivory or ebony, ac-Greek history, although the instrument cording to the naturals. originated in Asia, not Greece. The num- Many attempts were made to increase her of strings varied at different epochs, the resources of these instruments, one and probably in different localities, four, of the most curious being that of combinseven, and ten being the favorite num- ing two harpsichords in one, having two hers. They were used without a finger- actions, two sounding hoards and sets of hoard. Nor was a bow possible. The strings, and two keyboards, related like plectrum, however, is thought to have those of an organ. been in use at all times. It was held in the right hand to set the upper strings in motion, the fingers of the left hand touching the lower strings.

Next came the monochord, invented in mechanic, named Cristofori, invented the the sixth century, B. C., by Pythagoras. Forte-piano, called so because of its ca-It consisted of an oblong sound box, with pacity of being played loud or soft. one string stretched across it and a mov- This invention was taken up immerecommends a four-stringed one, properly toward increasing compass. a tetrachord, to gain a knowledge of unfamiliar intervals.

been first introduced in the little portable Thus the instrument became ready for the organ, known as the regal, so often rep- great planists, Liszt having made his apresented in old carvings, paintings, and pearance in Vienna in 1823, and within stained windows. It derived its name, seven years after, being generally recogregal, from the rule (regula) or grad-nized as a phenomenal appearance in art. uated scale of its keys, and was used in Meanwhile, great improvements were giving singers in religious processions the continually carried on for the purpose of

chord from time to time, and possibly in ity, by these new virtuosi. Mathews says: the fourteenth century, the clavichord was "In the early appearances of Liszt it was finally invented. Black and white keys necessary to have several pianos in rewere added, but the principle of the serve upon the stage, so when one hamaction remained the same as the mono- mer or string broke, another instrument chord—the hammer simultaneously sounding and dividing the string. Next in line piece," came the virginal, having the same principle, but being a parallelogram in shape and having a projecting key board.

From all the various forms two main and the Spinet. The first harpsichord thus giving not only an entirely different struction of the American pianoforte. quality of tone, but the pitch of the string In 1855 the first overstrung instrument remained unaltered

### Spinetus of Venice

The Spinet was first made by Spinetus, ference. Venice, 1500. It was on the order of the harpsichord, only the case was square and lengthwise. Sometimes strings and sounding board were arranged perpendicularly Baltimore. and this was called a clavicitherium.

There were three sizes of Spinets.

ent medium pitch).

tuned to the fourth below.

THE pianoforte is the result of an evo- Thomas Hitchcock, in 1703, made a

### · The Advent of Cristofor

The pianoforte proper was not invented until 1711, when a Florentine

able bridge for dividing the string. It diately in Germany and improved, and was used in the eleventh century in sing- in England the iron tension bar was introing schools, to teach the intervals of the duced, giving a greater solidity and replain-song of the church. Jean de Muris, sisting power to pull the strings. They 1323, teaches how true relations may be were still small and strung with fine found by a single string monochord, but wires, but there was, however, a tendency Between 1808 and 1827, a great many

improvements were made Sebastian Still later there came the Arab-Sautir, Erard, maker of the first square piano, a trapeze-shaped instrument composed of patented his grand action (which still rea solid frame, sounding board and metal mains a model of what piano action wires struck with hammers held in the should be). The stringing was made heavier and the hammers proportionately A keyboard of balanced keys may have stronger and the power of tone greater.

rendering the instrument impervious to More strings were added to the mono- the forcible attacks made upon its stabil-

### The American Piano

The most important improvement in the solidity of the piano came in the iron instruments developed-the harpsichord framework. Babcock first introduced this and it was later perfected and patwas made about 1400, springing from the ented by Conrad Meyer, of Philadelphia. clavichord, but consisting of a separate in 1833. Meyer's idea was again imstring for each sound, the keys instead proved, and applied to the grand plane as of setting in action a device for striking well as the square. This brought the and, at the same time, dividing the strings, principle to a high degree of perfection. causing the strings to be plucked by quills, establishing it by the independent con-

> was exhibited in which the bass strings are carried over the treble, thus affording more latitude for vibration without inter-

The chief centers of pianoforte trade are:-London, Paris, Berlin, Dresden, the strings ran diagonally instead of Hamburg, Vienna, St. Petersburg, Brussc!ls, New York, Boston, Chicago, and

It may be interesting to note here, that up to 1700, the system of playing the (1) Two and one-half feet wide-tuned harpsichord did not make use of the to Chapel pitch (one-half tone above pres- thumb, also, that the first published work on piano technique and fingering was by (2) Three and one-half feet wide, C. P. E. Bach, in 1751. No finer pianofortes are made in the world than those (3) Five feet wide, tuned an octave be- made in America, and the volume of business done in this industry is prodigious.



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### Clara Schumann's Compositions Reviewed by Her Husband

THE ETUDE

THE age in which Clara Schumann must know that this is no mere bridal lived was not propitious for the woman compliment. He places her here solely on composer. What George Bernard Shaw account of the actual worth of her talent, is pleased to call "middle-class morality" a worth which he certainly did not overwas rampant, and the woman who dared estimate, though he refused to allow it to do anything but cook and sew and gos- be under-estimated or suppressed, but sip about her neighbors was regarded as which he considered it his duty to foster, a new-fangled and suspicious character. although in this matter, as in her playing, In proof of this we have Mendelssohn's he was forced to resign himself to a cerprudish objections to the appearance in tain degree of helplessness in the face print of his sister Fanny's compositions, of external circumstances. 'Clara,' he with the result that many of the Songs writes in February, 1843 (during her Without Words published under his name visit to Dresden), 'has written a number are really her work. Robert Schumann, philosopher-musi- cianship and tenderness of invention such

plaints in spite of her father's opposition, and actually encouraged her to write an actually encouraged her to write as a virtuoso plaints and teacher, and despite the fact that during fourteen years of their married life she bore the cight children, all but one of whom survived him. "In the Book of Project of the write of warried with the control of the control humann. Anyone knowing Schumann Robert."

of smaller pieces, which show a musician that he was, had no such respect for as she has never before attained: But conventions. He boldly married a woman-pianist in spite of her father's opposition, ing in the realms of imagination do not

tries of various kinds concerning his around ne entirect ner niro following his critical for any owner, berthold Litzmann tells us in his Clara Schumann "the list of 1840, Clara's gift to him consisted of Tainly or nor state of 1840, Clara's gift to him consisted of Cleipsic composers, which begins with three songs which 'with the utmost mod-Mendelssohn, contains the name of Clara esty' she had dedicated to her beloved

### Making Sure of a Piece After Memorizing

By Grace White

Most students know the need of slow and that passages which before were practice when starting to work on a new clear are blurred. one must be able to play a thing equally well at a fast or slow tempo. When one thinks he knows a composition thorsure of all the details. Then when one survey of all the details. oughly, perhaps after he has played it in again plays it in time it is with a stronger public a number of times, he sometimes feeling of assurance and with a renewed iscovers that the fingering is complex sense of power and control.

study or piece, but some do not realize In order to avoid this experience, frethe value of slow practice from memory quently play the composition very slowly after the number has been worked up to the given time. To have absolute control all the marks of expression just as you one must be able to play a thing equally do when you play it rapidly. Doing this

### Miss George's Failure

By Claude Eager Johnson

Geat. Aunit Euler's one expresses usure less. Were just her cases and its kill-prise. Marjorie had always been the ing all the music in us. I'm not the "brag pupil" of her school and devoted to her piano work.

"I do love my music but I fairly de-and coddled—not that but we do want

cept we high do eighth grade.

"Aunt Ellen, it simply isn't right. She doesn't have any human interest in the really having any long after leaving her. at all, just pieces of calico. She merely

tage that the state any flower any long any long after leaving ner.

reamy flower any long after leaving ner.

And out went the hungry little human pleasant as can be socially and nice and over into a yard.

"I just hate to go to my music lessons refined, but her publis are her pieces of this year!" exclaimed Marjorie Wilkins calico as soon as they enter the studio, gathering up her music in the living They are individuals no longer. She doesn't care for us and we feel it. She "Why, I thought you loved your music, doesn't study our personal talent in the dear." Aunt Ellen's tone expressed sur- least. We're just her class and it's kill-

spise Miss George. Why, Aunt Ellen, some human interest in us, some sym-declared the unhapp girl, "she treats all pathetic chord struck. Why doesn't her pupils just as though they were so she see that what satis Ephie would many pieces of calico cut off the same sound stale under my fingers and the many pieces of cance cut off the same sound state under my fliggers and the pattern and every piece that might bore her would a yard—no more or less—just one yard, third people when played by me? If exactly.

"You know I have a short, thick hand suit your style splendidly," or "Marjorie will still the style splendidly," or "Marjorie will still the style splendidly." or "Marjorie will still the style splendidly." "You know I have a short, three many well skip this for you understand this and Ephie has a long sledder one, yet she principle thoroughly," we could make real gives us identically the same technical studies for no reason in the world existed the same it is we don't move an studies for no reason in the world exist. She destroys every particle of the

had us through a test at the opening, being to the music teacher who thought then placed us in our 'grade.' She's as her simply a piece of calico to be made

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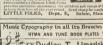
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### Department for Singers Editor for November, the Noted Voice Specialist

GEORGE CHADWICK STOCK The Department for December will be Edited by Perley Dunn Aldrich

All the Articles in this Department are from the pen of George Chadwick Stock

### The Ethics of Vocal Teaching

GEORGE CHADWICK STOCK

the voice heard by the teacher. He has

listened to this composite sound and

The trial being over, the next move is

for the teacher to tell what he thinks of

opinion and outline their future possibili-

A. The person who sings with splendid

ties may be enumerated as follows:

following heads:

of the main requirements of a singer,

First—A musical ear. Second—An artistic soul.

There is an opinion prevalent among Under such a trial, with searcely any exmany people that it is unethical for singception, the singer reveals whether or not
to him that he can accomplish very desiring teachers to accept any one as pupil he possesses! who has not given unmistakable evidence of possessing voice and talent for singing. As a matter of record, kept by myself

for many years, I find that the number of those who study singing simply for the pleasure they get out of it and in turn enter into the singing is indefinably comcan give to others, is constantly increas- municated to the teacher before whom and may even attain considerable artistic

The number of those who study sing- of the singing his opinion or judgment of ing with the idea of making it remunerathe singer's capacity has been uncontive is still in excess of the other class, sciously formed, and a measure taken of Nevertheless, were it not for the non- the triangle of attributes above menprofessional student, an important source tioned. The points from each side of of the income of a singing teacher would this triangle have somehow focused into be seriously curtailed.

towns of smaller size, where the opporments into money are rather limited.

As a matter of further record, it is found that persons apparently having little talent for singing in the beginning of training have, through diligent and painstaking work, become good singers. In more cases than would be imagined, such students have achieved a very generous share of distinction as singers. In the face of such ultimate results, it can be seen how grave an error it would have been to dismiss or discourage these applicants for vocal study.

In view of the above outlined situation

in which a teacher of singing constantly finds himself, it is quite in order briefly to review the salient points bearing upon the matter.

A teacher of singing has no more serious problem presented to him for solution than that of taking the measure, either of a beginner's voice and talent or that of a singer of more or less experience. The situation is filled with potentialities. It is one of the most interesting phases of studio life as it is also one of vital import to the person on trial. through the medium of a sensitively keen,

The teacher is expected, for instance, in the case of the prospective student, to give a just estimate, clearly defined, of an undeveloped voice and an untried, unknown individuality; in the case of singers, a comprehensive statement of his or her vocal condition and artistic resources. The greater experience a teacher possesses, other things being equal, the nearer will he come to making a correct diagnosis of each case, However, before proceeding further it will be to the advantage of the reader to have a definite cri- songs. terion by which individual cases are to be

A first judgment of a singer-opinion would be a better word—is necessarily voice, sympathetically, expressively, and ment, then the lessons should stop. A based almost wholly upon the voice itself in a musicianly manner. Other things betaked almost wholly upon the voice itseir in a musicianty mainter. One tungs of warming the manada on immediate opinion, though in greaul, it is safe for a teacher to programme the singular valuable, can never be exhaustive. It nosticate an eminently successful career matters now two is doing he judging; the for such at one. Armong "other things," cludes the possibility of any great vocal matters now two is doing he judging; the for such at one. Armong "other things," cludes the possibility of any great vocal of the applicant to sing one, a thorough to get ahead it is clearly the teacher's also others. trying out in tone work will answer, duty to encourage him to develop his Class 7. The person who after several THILDSPLAGE PROPERTIES BEFORE THE LANGUAGE PROPERTY.

able things. C. The person who sings crudely but with music and sympathy in his voice. It Third-A normal and responsive vocal is perfectly right for a teacher to encourage this one, for if he have the other The degree in which these attributes qualifications, enthusiasm and the spirit to work, he can certainly learn to sing well

the singer is on trial. At the conclusion excellence, Class 2. The person who, under wrong guidance or misapplication of principles, finds himself in a cul-de-sac instead of being on the broad highway of artistic schievement

This class includes a variety of types, each of absorbing interest to the teacher of singing. Here we have presented singer after singer, unquestionably in the possession of voice and talent but hampered and confused by the lack of aim, lack of concentration and lack of judgment of their own as well as of their tencher

A generous allowance of time, and great patience, is required to lift these unfortunates from their bewildering condition. The state of mind of these sorely perplexed singers oftentimes borders on the tragical. Nothing whatever can be accomplished until the teacher has gained the absolute confidence of such student. After such a relation has become established a start must be made virtually from the most rudimentary principles in order to eliminate and overcome all influ ences, babits and tendencies of both mind and method of work not conducive to the attainment of the desired restilt. The greater the ascendancy of the master over the pupil, the more rapid will the progress be.

Class 3. The person who is able to sing scales with tolerable facility and good musical tones. Such a student is clearly entitled to words of encouragement. The teacher is fully justified in advising him

to take singing lessons.

Class 4. The person who cannot sing sympathetic and prophetic ear he has felt whether or not the singer is in possession tones correctly, but yet is able to sing with musical quality of voice any tone given from the plano. This individual is simply lacking in actual singing experience this singer's possibilities, judged by what he has heard. The various classes of The voice as a musical instrument is to him a novelty. A short period of vocal study will undoubtedly demonstrate his which a teacher is expected to give an fitness for continued vocal training.

Class 5. The person whose voice has Class 1. The person who is able to sing apparently been irreparably injured. It is wholly desirable for a teacher to offer the This class may be subdivided under the do his best for a singer thus afflicted. 1 after a short period of the most careful work the voice fails to show improve-

meaters not who is doing the judging; the for such an one. Among outer timings best expert in trying voices will, in many most be a generous alloument of willings improvement, but yet is alto a deliver cases, fall to discover resources kept in the sot work.

The person who sings with good applicant for vocal lessons can afford to applicant for vocal lessons can afford to distracting influences of a more or less tones, treats the text intelligently, the study and desires to do so, there is no trying situation. The most satisfactory music mechanically correct, but is lacking reason why he should not be accepted as way to examine a voice is to hear a song, in sympathetic quality and temperament. a pupil. It is rather pleasant work to but in the absence of ability on the part. If this singer is enthusiastic and anxious help a person to please hirrself and maybe

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given tone in tune, the failure to achieve decision to be made in such cases, correct intonation being due to physical

Thumbs down! imperfections that may be overcome. Persons in this class are not likely to do voice trials will come under some one of

and tender, especially throughout the quently comes for lessons to the man who period of adolescence, to stand any other told him the truth.

attempts finally succeeds in singing a unable to sing at all. There is but one

much at singing. If they love the work the above-named classes. There is, howmuch at singing. If they love the work conditions the state of the sta justification for having accepted him as first time a just estimate of his vocal qualifications is given him and that estia pupil.

Class 8. The person who sings in tune mate places him on a lower level than his and with musical quality of tone, but be- own opinion does, he either listens cause of nervousness or stage fright with incredulously or resents what is told him. pitifully weak and spasmodic voice. Such If his feelings are really those of resentapplicant can undoubtedly learn to sing ment, he usually goes to some other and should be accepted as a pupil.

Class 9. Persons with immature voices. has a good share of common sense, he This class touches upon voices too young thinks over the matter and not infre-

than the most gentle treatment. If such There is always, of course, the chance voices are accepted, they should be led of a teacher's making a mistake in judginto right ways in the gentlest manner, A ing a voice at the first hearing. Hence a teacher who is in doubt about how to second trial is very often advisable. It is train such voices should dismiss them, always a matter of lasting satisfaction to The ignorant handling of a young voice deal justly and honestly with everyone. is much more likely to work injury to a. The giving of an honest opinion may young throat than the same handling sometimes lose a prospective student, but that no derogatory influence on one's it has no derogatory influence on one's vould to an older one, it has no derogatory Class 10. The person who is utterly standing as a teacher.

### Parena-Rosa

THE ETUDE

Parepa-Rosa, whom we are to hear this began her career in opera.

evening, is an artist." went to the opera house to hear the dian service, who died in 1005, and afterfamous soprano; that it was also my first ward to Carl Rosa, a well-known violinexperience of hearing an artist. When ist and impresario, who survived her. In the moment arrived for Parepa-Rosa to 1865 Mme. Parepa came to America and appear on the program there came on to her subsequent success is familiar to the stage a large, motherly-looking many Americans who came under the woman, of noble bearing, well poised and spell of her entrancing art. gracious in manner. I was at once most It is doubtful if a sweeter voice ever favorably impressed, and with eagerness fell upon the ear of mankind. In oratorio, awaited the first sound of the diva's voice. she was undoubtedly the greatest artist on A sudden silence swept over the great record. In opera she was not quite so

audience as the radiantly musical tones, successful, being hampered in most roles redolent with soul stirring qualities filled by her unusually large size. Her voice, the spacious auditorium. Their thrilling besides being exquisitely sweet and permystical vibrations caressed with zephyr- feetly under control, was also of immense mystical viorations catessor in the large state of the like lightness the sea of upturned faces, volume and power.

and sinking deep into responsive hearts There are many people living today

rienced to appreciate all of that evening's companied by a chorus and orchestra of program, but I have never forgotten the ten thousand. I venture to say they will indescribable loveliness of voice and the never forget the electrifying effect proexalted feeling with which Parepa-Rosa duced at the climax of that noble tone exalted feeling with which Farepa-kossa succe at the climax of that noble tone sang Handel's imperishale aria, I Know poem, when the voice of Parepa in all its that My Redeemer Liveth. The singer glorious beauty and magnetic power could have long since passed sway, but the music be distinctly heard above the roar of the has long since passed away, but the music or distinctly hearf above the roar of the and message of that song still live and, chorus and the clashing of the orchestra, phantom-like, sing in the hearts of those Mme. Parepa-Rosa's last appearance in

burgh in 1839. Her father was a Baron night, January 22, 1874. of Wallachia and her mother was origiof Wallachia and her mother was one. Fame and fortune followed her around nally Miss Seguin, sister of Edward the world by right of eminent achieve-

On a memorable occasion in my life gether with great musical talent. Her many years ago my father, a lover of parents wisely cherished their daughter's good musie, said to me: "Tonight we are unusual gifts, and she began lessons in to have the rare privilege of hearing an voice and piano at an early age with the artist." best masters. In 1855 she made a suc-The word artist was spoken with an cessful dibut in England. This brought emphasis and inflection that excited my her into immediate notice, and she soon curiosity, and I immediately asked what achieved distinction and widespread the word meant. I remember my father's popularity, being hailed as the lyric at-"An artist," he said, "is one who traction of the day. Until 1859 she sang thoroughly qualified by nature and with notable success at nearly all the thoroughly prepared by art to sing, chief events of England, and in 1860 she

Parcpa was twice married. First to I recall with what ardent expectancy I Captain Carvill, an officer in the East In-

and sinking deep into responsive nears and luminous who had the good fortune to be present impressions.

When Parena-Rosa sang Rossin's Informimpressions. when Parepa-Rosa sang Rossini's Inflam-I was much too young and inexpe- matus at the "Boston Peace Jubilee," ac-

who were so fortunate as to come within America was at the Academy of Music the sphere of their ennobling influence. in New York in 1873. Her death occurred Mme, Parepa-Rosa was born in Edin- at her residence in London Thursday

Seguin, the celebrated basso. Parepa as ment, but her truest glory is that she hona child possessed a remarkable voice, to- ored her profession alike in her work

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and in her life. However much of a artist's feet, but they remain forever as the highest earthly pinnacle into the great to mind:

No memories are tinged by regret ac waning powers, the struggle against the world that has lain spellbound at the

and in her tasked the tasked a drief to bright and inspiring as when the magic die at the zenith of her career, its comvoice first brought them into existence. pensating effect is to be found in the The following verse from a poem writ-memory of an artist who leaped from ten at the time of Parepa's death comes

Hushed norn the moice for Farth Yet the heart of memory svill Breathe ever tender tribute To the voice to us so still.

#### Points From a Voice Teacher's Pad

It is much better for beginners to have Tremolo is largely due to the lack of strong and wrong.

A well-prepared student is ready with The too frequent yelling, screeching and the question, a well-prepared teacher is struggling to get high notes should be

The aim of both teacher and pupil emphatically silenced. should be to develop a perfect scale of beautiful tones.

gain many. Strive for many and you and tone out. may gain none,

The acme of good voice training lies in learning to sing as unconsciously right as high ones. Foundations are never laid at you formerly sang unconsciously wrong. high ones. Foundations are never laid at Do not put any more pressure of breath the top. All proper construction is done on the larynx than is required of it by

couragement, but when these periods are how to do it when you are doing it.

darkest it is a sure sign of a coming rift

In teaching a young singer, both master in the clouds through which light will and pupil should be content with a little soon break through.

Sing them over voicelessly. Endcavor to lesson. Many wrong tones are bound to sing with audible voice as freely as the creep in. If they don't, why the lesson? voice sang in the mind.

Singers, for their own peace and com- ping up one level at a time.

fort of mind, body and soul, should pursue that line of work to which their breathing muscles is correct—flexible, voices and talents are best suited.

gradually in difficulty.

tone light and right than to have it proper firmness of action of and within the larvnx.

The careful to "sustain the line of expression."

Strive for one good tone and you may A good rule for singers is to breathe in

Get your lower and medium tones right or you will never successfully get your from the ground up.

the tone being sung.

A good rule for singers is to do what

Every singer has dark periods of disyou want to do without scheming about

improvement at each lesson. It is impos-Go over songs and vocalizes mentally. sible to do everything perfectly in one voice sang in the mind.

Exercise your voice correctly and your levels. The extreme heights of artistic throat strengthens; wrongly and it proficiency can only be reached by step-

If the work done by the throat and elastic and automatic-the singer's tone All vocal work should be increased and manner will reflect this correct and comfortable action.

### Overcoming Difficulties in Pronouncing Consonants

THERE is no more practical way of ever, the enunciation of consonants calls overcoming the difficulties of enunciating for refined instead of exaggerated dis-

air, and by narrowing the oral passage." the work in hand. For the convenience of students a list Consonants at the beginning of words

The consonants are divided into-

LABIAL SOUNDS: F, V, W, P, B, M, and V.

and Sh. LINGUAL SOUNDS: L. R.

tongue the best way to become thoroughly and perfection of utterance. accurate in enunciating them is studiously Most singers use a certain percentage to avoid indistinct utterance. In plain of the consonantal sounds incorrectly

words, get the right habit. made intelligible. To master the dif- they were formerly automatically wrong, ficulties of doing this take proper care in There is no necessity for choosing a enunciating consonants correctly on all time to practice perfecting the use of occasions. For certain dramatic effects consonants. Whenever you speak, read the consonantal sounds are sometimes aloud, sing songs or think, endeavor to especially emphasized. Ordinarily, how- acquit yourself honorably on all points.

consonants than in actually using them inciness. An artistic singer can and does "Vowels continue as long as the voice make consonants clear and unmistakable holds out, the vibrating air being vari- without hindering the legato play of the ously modified, but never interrupted in tone. The conditions necessary for corthe resonator. With the consonants just rect enunciation of consonants are vocal the reverse is the case. They are formed organs unhampered by stiffness of action, by impeding or interrupting the stream of and a desire neither to overdo or underdo

of the consonants is herewith appended. must be uttered quickly and distinctly, joining the vowel without any appreclable interval. A vowel leading to a final consonant must be well sustained not DENTAL SOUNDS: T, D, Z, Th, S, C, permitting an appreciable interval to elapse between the ending of the vowel and the beginning of the consonant,

NASAL SOUNDS: N, Ng.

PALATAL SOUNDS: K, Q, G, Cl, H, Ch, legato in singing and also be able to over-In order to preserve the necessary X, and Y modified, for instance, as in come consonantal difficulties more easily the articulatory organs must move with There are a number of books that give utmost elasticity and freedom. Only then minute directions regarding the way con- will it be possible to pass from a consosonants should be enunciated. For one, nant to a vowel and from a vowel to a however, who is born to our mother- consonant with the utmost spontaneity

The practical way to remedy this fault Every consonantal sound should be is to work away at the weak points until spoken clearly in order that words be they become as automatically correct as



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### The Catholic Choirmaster

peeted) from him. For the Catholic liturgy, in whose solemn geremonial he is to take so prominent and necessary a part, is a most highly organized and specialized series of religious functions, and presents very peculiar difficulties because of the Intricate character of the rubries and the alien phraseology and pronunciation of the official language of the Church

One hesitates to call attention to these poculiar difficulties that confront a Catholic choirmaster, and that may easily tend to discourage an otherwise admirable zeal and capacity, without first of all pointing out the honorable character of

### The Dignity of Cholemaster

It is a highly honorable office which he holds. It may or may not carry with it certain financial emoluments in the way of salary and perquisites. If it should be so rewarded, and if these emoluments are adequate for the services performed, let him not consider himself merely as "holding down a joh." It is in every way proper that he should be adequately remunerated, indeed. He can justly quote the highest authority for demanding a decent salary; for "the laborer is worthy of his hire" (Luke x : 7); and "they that

serve the altar, partake with the altar" (1 Cor. eig : 13), But while all this is true, it remains also true that the deeper question here is not merely one of batter and sale, of for interest one or barrier and of the living man be supplied and other officers (such one must make out of that service. For the choirmaster is dignified immeasurably by the fact that his rare talents are directly expended in the formal worship of God. All the natural and peculiar abil-lties with which his Almighty Maker has endowed him, and all the specialized power which his musical training has given him to make the best use of his natural abilities, are brought by him to the service of the God who gave him those wonderful gits. He could have, used

them honorably and profitably in the service of men, and would have been guilty of no lapse of duty had he chosen so to do. It is therefore his special glory that he consecrates them and ennobles them by offering them again to their Almighty Giver. The Church so recognizes his office. In the great cathedral and collegiate churches of Europe, he is always a cleric, and thus adds ecclesiastical dignity to his musical office. In the Middle Ages, his ditties were varied and exacting, and his digfilties were commensurate with his labors. He ranked sometimes next to the dean, sometimes next to the archdeacon, in the cathedrals of Germany, France, Spain, England. It is true that in the last-named country to-day, the grandest of all the Catholic cathedrals, that of Westminster. has a layman acting as choirmaster. Even at the present day in France, however, "some chapters retain traces of the dig-

Wirst respect to the fundamental re- nity of Precentor" (assciently styled quirements of good musical training, of copiscol, or coput schole, that is head of the importance of the choirmaster's office Beal and sympathy and interpretative the choir-school; sometimes called prior. Let him take a holy pride, therefore, however in conducting, a Catholic choir-school commission of the strength muster nowise differs from the choir- of the school or master of the school), it as something most dignified, honorable master or conductor of any mustal "and one may see sometimes an archorganization. Still further qualifications, deacon, sometimes a titular or honorary
master performs his duties in the chain however, are exacted (or, at least, are ex- canon, carrying the baton cantoral, the



SILARANNAKAANAAANAAAAAAAAAA REV. H. T. HENRY.

insignia of his office" (Migne, "Dict, de Droit Canon," art. "Chantre.")

The singing of the choit is an essential requisite to-day, as always, of any solemn Credo is to be omitted; when a Tradus fiturgical function. If it is not adequately provided for, there can be no solemn ceteas deacons, sub-deacons, master of ceremonies, acolytes, and so on) be present, The singing of the choir is so essential that nothing can replace it

(The Ber. Dr. Herry was been in Philadephia in 1852, and faving on the consister College and the introculty of Fenn 
side, College and the introculty of Fenn 
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All that I have said shows pretty clearly he is engaged really in prayer; for he is taking a necessary part in the Public Prayer of the Spouse of Christ,

### Some Duties of the Cholmaster

1. I have said that the liturgy is inticate in its details. This is so true, that a little book is annually published, called the "Ordo" in an abbreviated form, for the purpose of describing, for each dar of the year, the feast which is then celebrated, and the peculiar chants to be sung at Mass and in the Divine Office.

Each country, and sometimes each dia cese, has its own "Ordo," and these rarr from one another from day to day. This volume, which, although usually comptising more than three hundred pages, sells for about twenty-five or thirty-five cents. is printed in Latin; and the Latin is iall of technical abbreviations and marginal directions. These directions vary each day of the year

But, fortunately, even a nerson who knows no Latin can, by dint of explane tion and persevering attention, master pretty well the meaning of the abbreviations and marginal indications and can thus understand, for instance, the tille of the Sunday or Feast whose Mass and Vespers he must direct; the time when the Gloria is to be omitted at Mass; when a is to be chanted, and so on. The choirmaster should familiarize himself with all this "tanglewood."

2. He should, indeed, know something of the elements of Latin, in order to be able to explain to his singers the maning of the texts which they must render. This is not difficult for what is called the "Ordinary" of the Mass (for instance, the Kyrie, the Gloria, the Credo, the Sanctus, the Agnus Dei) In Latin, 25 those chants occur practically for every

Mass. But the texts of what is called the "Proper" differ for every Sunday; and it the singers are to enter with any spirit into the singing or "recitation" of these texts, they ought to have been instructed beforehand in their literal and mystical meanings. Fortunalely, all of these texts can be easily obtained, printed in parallel columns of Latin and English, in a "Missal for the Use of the Laity."

While, therefore, a knowledge of Latin is not absolutely essential to success, it is clear that the pronunciation of Lain is necessary, and that both the choirmaster and the singers must have labored to acquire this elementary knowledge.

3. He should busy himself with some study of the ever-varying character of the Liturgical Year, its four seasons, its succession of feasts and fasts, and so on, in order to enter into the spirit of the Church so that he may be able to interpret that spirit becomingly by the their

4. While Plainsong is not absolutely

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tions respecting the use of the organ and about music, or at all events about the its prescribed omission at certain times particular piece of sacred music that is master the contents of the "Instruction on ple's attention to the singing is not minute Sacred Music" issued by Pope Pius X in and careful; and even if it were, it would 1903. If the musical limitations of his be difficult for them to know absolutely choir do not permit of a literal following that a tenor who suddenly ceases his singtions contained in that famous document, bass who suddenly injects a weird note he should always aim at these things as into a chord is not so directed by the the ideal, and should never be found as music sheet he holds in his hand. But one of the unwise critics who denounce when all the voices in the choir are sudthem without understanding their mean- denly "blanked" by the organist's fortis

This is, I am aware, a pretty full pro- mise the reason. am-and it is not entirely complete as A second temptation of the organist is have sketched it for my readers. But to "lead" the choir by a similar device of must always remember that no one is sustained forte or fortissimo. Thus all ld to do impossible things. All that the the finer things in harmony or, worse nurch requires is that we do as well as still, in polyphony—not to speak of delican to follow out the spirit of her cate nuances of shading and interpretabefore our eyes. But this is meant to of noise. courage, and not to dishearten us. lot failure, but low aim, is crime."

#### The Organist as Cholmaster

Many churches cannot afford the luxury both an organist and a choirmaster only one may be had, which should it I suppose that nowadays the answer and he prompt and universal; for the human frailty and oversight are not per-Without his presence, "who could

oice, I should prefer a competent choir- ter office. aster to a competent organist. For, ter all, the organ is not at all necesfor any portion of any one of the vices in a Catholic Church. There ere excellent choirs in churches long bee the organ or any other musical inument was used in them as a help to splendor and dignity of the cereonial. These excellent choirs could ver have dispensed with the services of competent choirmaster, although they anaged to get along very well, it would em, without the services of an organ-And there are still times and seais when the rubrics forbid the playing the organ-although our organists, I r, sometimes disregard these rubrics.

We have grown so used to the prese of an organ in the church, hower, that we have come to regard it as least a quasi-necessity of public worship, So be it. I hold no absurd brief against the organ in church. But I have merely desired to call attention to the supreme need of good choir direction.

master are combined in one person, there- compositions; and editions of it in modfore, I feel convinced that the major ern notation can be found for the use interest in that person's mind ought to be of the choir, while there are many difthat of choir direction rather than of ferent accompaniments furnished, by vaorgan playing. For consider some of the rious harmonizing editors, for the use of temptations that beset him and how read- the organist. ily he sins against good taste and therefore good art.

besides, they take much time. The or-narium Misse, and a Credo in modern ganist (who is organist first and choir-music is usually both uninteresting and master only secondly) is tempted to fore-fatiguing for a choir to learn and to go severe rehearsing. He is aware of a execute. And it is equally fatiguing for a number of places where his choir stumbles congregation to listen to. If properly combecause it has not been well drilled gen- posed, that is to say, if composed in the erally and has been willing to hurry has-spirit of the text, it must lack even a semtily over particularized difficulties. "After blance of dramatic expression; for a all," he reflects, "I can hide these difficulties and stumblings by a sudden fortissimo on the organ, and no one in the a formal statement of dogmatic belief, ongregation will be the wiser."

strive to learn its history, to recognize its scientiousness, and apart from the question of its content, and to impart some art, there is the obvious danger that our instruction to his choir in the proper organist is living in a fool's paradise, manner of rendering it. For his choir Instead of hiding, by his fortissimo playought to sing it sometimes, and ought to ing, the inefficiencies of his choir, he is in reality advertising those defects. The 5. He should study the rubrical direc- congregation, let us assume, knows little and in certain seasons. He should also being performed by the choir. The peoout of all the prescriptions and sugges- ing is not properly doing so; or that a simo, even a tyro in music may well sur-

It is proper that an ideal be held tion-are simply blotted out in a welter

A third temptation is that of neglecting to exercise a proper and just supervision over the conduct of the members of the choir when as often happens in Catholic services, the organist alone is engaged in his art. The irreverences are committed, I have no doubt, unconsciously; but it is a part of the duty of a choirmaster to see that such unconscious tendencies of mitted to degenerate little by little into downright irreverences. The organist who acts also as choirmaster must assume If I were a pastor, and had to make a the responsibility that goes with the lat-

I might call attention to other features of the situation. It would be a work of supererogation to do so if the organist should think of himself rather as a choirmaster than as an organist. I have merely desired, by the illustrations I have given, to direct his attention to what is the major demand upon his dual capacity. Let him study faithfully the art of the choir master, and learn specifically what would be the duties of such a position if he himself should some day occupy it and have an organist placed under his direction. Then, knowing exactly what the duties of the choirmaster really are, let the organist like any reasonable man make his own plans for combining the two offices into one.

### An Interesting Plainsong Credo

In the endeavor to introduce plainsong pleasantly to ears that have not been familiar with lt, a choirmaster might do worse than experiment with a plainsong Where the offices of organist and choir- Credo. The Kyriale contains four such

I think the experiment would be successful, for several reasons. First of all, Rchearsals are fatiguing things; and, the Credo is the longest part of the Ordi-Credo is not lyric, as is the Gloria, or the Sanctus, or the Agnus Dei. It is simply article after article. To treat its text

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musically in a quasi-dramatic manner is in many ways. I think, however, that for to exhibit a gross misunderstanding of the most parishes that is hardly to be thought it outside of plainsong.

lief. And it has the additional value of settings. statement.

n America, it would be most gratifying hope would be fulfilled,

whole formula. Treated in the style of of at the present time. Something like it, pure polyphony, it is equally uninterest- however, is found in the excellent ing to any but a highly musical congre- arrangement made by Nicola A. Montani gation, although that is the best style for of Credo III (of the Kyriale), for a unison chorus of boys or men, with the alter-Immediately I fancy a retort-that nate verses in modern figured style plainsong is still more uninteresting, composed for a three-part chorus of men, Perhaps so. But it has the unique virtue with an organ accompaniment for both f singing simply a simple formula of be- the plainsong portions and for the modern

not consuming much time in its musical The monotony which many declare they feel in listening to plainsong is here At the musical congress held in Padua obviated by the three-part male chorus in 1907, the famous composer, Perosi, heard throughout alternately to the plainmade a strong plea for the plainsong song of the unison chorus of boys or singing of the Credo alternately by choir men. Congregations, hearing it sung sevand congregation. If this arrangement eral times, might ultimately be trained to could be carried out in our churches here sing the unison parts, and thus Perosi's

### A "Solemn Music" Without Organ

THE ETUDE

A personal reminiscence may not lack in a similar absolute silence. Between present interest and, mayhap, a moral. I these two extremes, the voice of the nce conducted a Solemn High Mass of organ was not heard, whether between Requiem in the Cathedral of Philadelphia. the choral singing or-to sustain the It was an exceptionally solemn occasion; voices of the choir-during the singing for a distinguished Prelate, after a long itself. In brief, the organ was not heard life devoted ardently to God's service, had before, during, or after the long cerepassed to his reward, and the sanctuary mony. was filled with priests and seminarians. I had planned that this should be the who wished to honor his memory and to case; and I was not a little anxious to offer up their prayers for the happy re- learn what impression had been made by pose of his soul. The occasion was ren- this rather startling innovation in the dered particularly noteworthy by the pres- American custom; for the playing of the ence of the Cardinal-Primate of Ireland organ is not forbidden before and after as well as of Archbishops and Bishops the Requiem Mass. I was surprised and and Monsignori delighted to hear not only no adverse

There was, first of all, the singing of criticism but, with the exception of one the Divine Office. Then followed the full Bishop's comment to the effect that the service of the Requiem Mass; and, finally, singing was very impressive, I did not he Absolution of the Body. The services hear any views at all passed on the were therefore very long and, one might absence of organ-playing. No one apnaturally suppose, apt to be fatiguing and peared even to notice that this supnonotonous. Meanwhile, no variety was posedly necessary element of solemn cereafforded by the playing of the organ. The monial was lacking. The moral might be, long procession entered the sanctuary in I think, the profound truth that-if for the midst of absolute silence; and, after no higher reason than that variety is the the function had been concluded, the pro-spice of life—there are times when silence cession passed out of the sacred edifice is golden,

### Music Reform is Alive

But Benedict XV now simply reasserts very consoling. But Benedict AV now shappy constraints of "He declared that he would as Pope, the reforms indicated by Pius X. He just as when Archbishop, uphold the principle held down by Pope Pius V. for the most part, of all these long- suggested in the 'Motu Proprio.' established and oft-reiterated naws gur-erning sacred music in our churches and the good results already obtained, espe-

ascending the chair of Peter was to issue of the world." his famous "Motu Proprio" on Church music. Similarly, Benedict XV made it one of his first activities to declare that Headquarters, 90 Trinity Place, New York | the Motu Proprio was still alive. To

"The Osservatore Romano, in its issue await results. for September 24, 1914, gives an account of an audience granted to the representa-Arranging and Correction of Mss. tives of the Italian Association of St. Cecilia, and the faculty of the Pontifical High School for Church Music in

Some Catholic choirmasters appear to "His Holiness, with words of fatherly have been marking time in the hope that, kindness, congratulated each and every when Pius X should pass away in the member of the Commission for the work course of nature, his successor would so far accomplished on behalf of the quite change the order of things and per- restoration of the Gregorian Chant and mit the previous order to revive in our the betterment of Church Music, and said that the results of their work had been

the reforms indicated by Fins A. He just as when Archbishop, uphold the prin-could do nothing else, indeed, for the action of Pius X was in line with all the memory, in his admirable 'Motu Proprio' action of Plus X was in the with an interpretation of Plus X was in the with an interpretation previous prescriptions of Popes and Councils of the Clurch. Chairmasters in wisded those principles to be put into this country lived in blissful ignorance, practice in the form and by the means

"He expressed himself as pleased with in our solemn ceremonial. Will they conclude in Rome, and said that he was Pius X died in August, 1914. We know extend the good work, so that Rome will that one of his very first activities on be an effective example to all the churches

Catholic choirmasters must therefore be active, hopeful, confident, energetic. All one of his new neutrals with a like. To reform move stowny, while they are he Mout Proprio was still alive. To energetic, let them also be patient. "Rome was not built in a day." While they work faithfully, let them also be content to

> "Let us, then, be up and doing. With a heart for any fate; Still achieving, still pursuing, Learn to labor and to wait."

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### Department for Violinists

Edited by ROBERT BRAINE 

### Henri Vieuxtemps, A Prodigy Who Grew Up

as an example of a prodigy who made with 'the child,' and performing it, too, contrasts and accents. good in after years, for his abilities grew with unaffected pity." in a steady crescendo, from his début as a Vieuxtemps had many notable honors he reached the age of 53.

that he played Rode's Fifth Concerto in cut short by a stroke of paralysis, which public at the age of six, with orchestral disabled his left side. He recovered somethe history of music that eminent musicians usually trace the awakening of their genius to the association and instruction of some great artist. Vieuxtemps was no exception, for we find him attracting the favorable notice of De Bériot the great violinist, whom he met when on a tour with his father. He was only seven years of age at the time, and De Bériot was so struck with the lad's talent that he adopted him as a punit and at the age of eight took him to Paris and arranged for a public appearance.

Few violinists have ever had such a varied career before reaching their majority as Vieuxtemps. Before he was twenty he had achieved a European reputation as a violin virtuoso, made many great concert tours, made the acquaintance of Spohr, Molique, Mayseder, Paganini, Servais, Richard Wagner, and Czerny, and composed several notable violin compositions. From the age of eleven to thirteen we find him in Brussels perfecting himself as a violinist without a teacher. A lengthy tour in Germany followed, the first of a series in which he visited Austria, England, Russia, Belgium, and other countries. His success was very great, he being hailed everywhere as a violinist of the first rank. He composed his concerto in E and the Fantaisie Caprice in

formed with tremendous success. his wife died in 1868.

### Tour in the United States

Vieuxtemps was very fond of travel, and few violinists made more frequent and lengthy concert tours than he. He

child violinist at the age of five until and many decorations conferred upon him commenced as soon as he was able to hold toire and director of the Popular Concerts, clusion of a great tour de force of the a violin, and so rapid was his progress In 1873 his career as a concert player was accompaniment. It is a striking fact in what from this affliction and resumed his



HENRI VIEUXTEMPS.

teaching, but his inability to play with his very uneven, and there were frequent outbursts of rage in the class-room, during in the cellar was a valuable Stradivarius his eighteenth year, both of which he per- which he prodded his pupils with an iron- or an Amati and good for a half-column shod stick, which made instruction under story in any newspaper. Editors and re-Miss Josephine Elder, an eminent planiste years of his life were spent in Algiers, tical, and instead of scenting news stories of Vienna. His domestic life was singu- and his death, in 1881, is said to have been in connection with the reports of the larly happy, and he was heartbroken when caused by his being struck in the head by a drunken Arab, who threw a large stone into his carriage while he was riding in the streets of Mustapha, lez Alger.

#### A Perfect Technique

Vieuxtemps was a virtuoso violinist of repeatedly visited almost every European the first rank. His tone was very large country, and made three visits to the and of splendid beauty. All critics agreed United States in 1844, 1857 and 1870, re- that his intonation was perfect and that spectively. In 1857 he was accompanied he had a wonderful command of the bow, on his American tour by the great pianist, making it possible for him to express the throughout the world," says Kuhélik, "the Thalberg, and on the tour in 1870 by most subtle nuances. His staccato, both technic demanded from the orchestral per-Christine Nilsson, the great singer. On with up and down bow, was perfection former now must be almost as great as one of his American tours a critic de- itself, and a staccato passage with him that possessed by Paganini himself. Alscribed his appearance as follows: "He is was like a perfect string of pearls. Vieux- ways be ready to sacrifice your own small puny-built man, with gold rings in temps, during his lifetime, was, with De individuality to the composer whose first his ears, and a face of genteel ugliness, Bériot, considered to be at the head of consideration was music, not you."

HENRI VIEUXTEMPS was a giant among but touchingly lugubrious in its expres- the modern French school of violin playviolinists of the nineteenth century. He sion. With the violin at his shoulder he ing. As is common with players of that was great as a virtuoso, as a composer and has the air of a husband undergoing the school, his delivery was marked with great as a teacher. Moreover, he was notable nocturnal penance of walking the room dramatic fire, and he was fond of striking

#### Vieuxtemps and Ysaye

Vieuxtempts seems to have been of a paralysis robbed him of his powers when during his busy life. At one time he held bright, lively, sociable disposition, and he the post of solo violinist to the Emperor was generous in acknowledging the genius Vieuxtemps (the name translated from of Russia and Professor of Violin in the of others. He was a great friend of the the French means Oldtime) was born in Conservatory of St. Petersburg. For two violinist Wieniawski, and once, when at-1820 at Verviers, Belgium, of musical par- years he held the position of Professor tending a concert given by the latter, ents. His instruction by a local musician of the Violin at the Brussels Conserva- shouted, "Bravo, Wieniawski," at the con-Polish violinist. The audience recognized Vicuxtemps, and gave both violinists an ovation. Vieuxtemps heard Ysave play in 1876, and recognizing his genius, generously used his influence with the Belgian Government to such good purpose that Ysave was granted a Government stipend in order to pursue his studies in Paris.

As a composer Vieuxtcmps was somewhat unequal, some of his compositions being of the highest merit, while others are bombastic, theatrical, and of compara-tively little value. Still, the fact that some of his best works still hold a place in the repertoire of most of the great violinists THE R. S. WILLIAMS of the present day, from forty to seventyfive years after they were composed, shows that he had a real talent as a composer. Of his compositions the best known are his six concertos, the Ballade and Polonaise, the Fantaisie Caprice Reverie in E Flat, Fantasie Appassionata, Sérénité, Rondino, and others. He also wrote a sonata and three candenzas for the Beethoven Violin Concerto. The Yankee Doodle Variations were written for his American audiences.

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The Trick of Producing Tone

By E. W. Morphy

conditions necessary to develop technic, no co-ordination of their souls and the listen. tone-producing medium.

Developing a Big Tone

EVERY violin student who has once lowing exercise and observe the result in heard the broad, soulful tone of a truly the growth of his tone. Try a slow scale great artist is to a more or less degree in the third position, with the head of the fired with a desire to acquire the same violin well elevated. The elevation will valuable asset. If he is endowed with a cause the bow to stay near the bridge high-strung musical temperament he may rather than near the end of the fingernot need suggestions as to how to pro- board. Big tone cannot be made by bowduce tone, for there are some who have ing where the string does not offer resistsuch a desire for a noble tone that they ance. The third position is chosen, to such a desire for a noble tone that they ance. The third position is closen, to hold the ideal before themselves so tenaciously that in time they eatch the trick of how to produce it. However, there are others who long for the skill to make left hand, the neck, or the jaw, since absortion that will attract and hold the attention of critical listeners, but have distinct the control of the con uon of critical listeners, but have dif-ficulty in making the physical obey the dictates of the soul. It is a case of where "the spirit is willing, but the flesh is is also imperative that the finger is so weak." In fact, it is not unusual to meet placed that the tone produced causes sympeople who have all the warmth of soul, the mental acuteness, and the deep appreciation to become great musicians, but ond finger playing D on the G string is On Easy Payments lack the power to overcome the physical correctly placed it causes the open D string to vibrate. This is true of many In other words, they seem unable to 'connect up' with their instruments; there is
no coordinate in the control of the contro

With the fingers in the right places the how processes must next have some atten-In the first place, any student who the frog on each note of the scale. Keep hopes to produce even a fairly satisfacthe with the wrist perfectly flexible. I say, flextory tone must see that his violin and ible; not loose. There is a great differboy the finds see that his votin and the boy are in fine playing condition. I have had students come for assistance whose violins were open in many places; finger-boards warped; false strings which never the warper of the warper of the weight of the arm rest down on the weight of the arm rest down on the weight of the arm rest agreed with the instrument, or with each down on the bow; at least as much other; bridges hadly fitted, being too thick or too thin, too high or oftentumes scratchy tone, and it will be seen that too low. Once a student arranged for the weight of the arm is a powerful faclessons whose violin was minus a sound- tor in tone production. It will also be post, and when questioned as to what be- noticed that the wrist has a slight tencame of It he said: "I thought some of deney to drop below the level of the my friends put that little stick inside for hand, and the bost seems to "cling" to the my friends put that futte such misute for same to the boy accurate temps to the a loke, so I fished it out and three it string. Follow this by drawing the bow away." Not so strange, however, as one very slowly throughout its entire length: who came with two sound-posts in his keeping the forefinger pressed firmly on who came with two sound-posts in his seeping the forefinger pressed firmly on violin, one standing in its proper place, and another rolling around ad libition.

Besides seeing that the violin is in its how the proper place in the proper place in the proper place. The proper place is approached. The proper place is approached. The proper place is a proper place in the proper place in the proper place in the proper place in the proper place is a proper place in the proper place is a proper place in the proper place in the proper place is a proper place in the proper place in the proper place in the proper place is a proper place in the proper place in the proper place in the proper place in the place place is a place p with good hair, the question of the right kind and the right amount of rosin needs as the motion which causes the firm stackind and the right amount of rosin faceus consideration. Big tone of the cirrect kind is impossible without a good violin vibrato of the left hand and you will be and bow; both in the best possible con- so pleased with the effect that you will and bow; both in the best possible conwant to use it on an inspired melody.—
With the equipment in good form, the
do so, since that is the very best use you
student is recommended to try the folean make of a delightful, sonorous tone.

### Kreutzer, Kreutzer and Again Kreutzer

THE standard etudes, which some of ness which took him to these European the Germans call the "bread and butter" cities for a stay of six months in each, so

periodic want for the was forced lin teachers, located in different European to admit that it had proved the best

the cermans can be used and Rode— it transpired that the young violinist had should be studied, reviewed and re-re- a different violin teacher every six viewed, until the pupil knows them thor- months. She studied the Kreutzer etudes oughly. Many violin students are satis with the first teacher, and each succeedoligniy, and reach succeed-fied to go over these studies only once, ing teacher asked to hear her play and here is where they err, for not one Kreutzer before commencing her term of and here is where may be student in a hundred really masters these lessons. Each one suggested a review of student in a number of said student in a number of studies on first going over them. They Kreutzer, so she reviewed these indispenstudies on man going the studies of the studies four times each with a different teacher. She was inclined to de-A bright American girl tells her ex- mur going over the same ground so many A bright American European vio- times at first, but in the end was forced

### How to Shift in Position Work

PROPLE like the Chinese and Arabians, trates this method of shifting in descendwho play primitive one-stringed fiddles, ing, always shift up and down the string by sliding with a single finger. If the piece they are playing has anything of a range there is plenty of sliding to do, and the effect is strikingly reminiscent of a moonlight night and a back-yard fence full of The fourth finger is pressed firmly on ing the Middle Ages, the same system of shifting was in vogue, and we hear a

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rocks, a dance here and there, and a
pirit of college 'go' is the last's and

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great deal of it at the present day in the ment of violin playing owes a tremendous debt to the genius who first thought of nated the constant slides which followed notes G and B. the use of a single finger, and opened up It must of course be understood that and revolutionary as applied to violin which the shift are made are taken with engine, the telegraph, the sewing machine a single finger are allowable, or any of the great inventions in the me- In the following example the same finger chanical or industrial world. Just who it is used for both notes of the shift, and the was that hit on this lucky device is not entire slide with one finger is of course

whole character of violin playing. the shift is made is played with a different in singing. finger than the note from which the shift starts. If these respective notes are to be taken with the same finger, an unbroken slide is unavoidable, but when the slides come at infrequent intervals and at appropriate places, they lose their unpleasant These one-finger shifts occur frequently character.

taught by all good violin teachers and in passages use by all cultivated violinists. Still there is also used frequently when different the world who use the old one-finger Example 4. slides exclusively, and to such an explanation of the correct principle of shifting will be of interest. The following examples illustrate the method in ascending and descending shifts in legato (slurred) passages:

In the first example, in shifting from the note B to G in the third position, the small type) is not heard at all. Great care work and shifts. a highly artistic effect.

The second example, given below, illus- description.



cats. When violin playing gradually be- the string, with the first finger raised. gan to develop in Europe as an art, durThe slide is made with the fourth finger on the string until the first position is reached, with the fourth finger at the point playing of country fiddlers and self-taught the first position. The first finger then where the note E natural is produced in falls forcibly on the string at B in the first position, the whole shift being exesliding up and down to the higher or lower cuted so rapidly that the small note to position on one finger and then striking which the fourth finger descends is not with another. This system at once elimi- heard, the ear only taking note of the

a large range of beautiful effects in violin this method of shifting can only be used playing. The invention was as important when the upper and lower notes between playing as the invention of the steam different fingers. Occasionally, shifts with

known with certainty, but it changed the unavoidable, so the only thing left for the player to do is to make the shift sound as This system of shifting is used exclu- well as possible by executing it as neatly sively for shifts where the note to which and rapidly as possible like the portamento



in violin playing, but cultivated violinists The student should diligently study this are careful not to introduce too many of method of shifting which is of course them and to confine them to appropriate

strings are involved, as in the following



When the third note of the passage is reached, the first finger glides rapidly up the E string until the note A (printed in miniature type) is reached. The third finger then falls forcibly on the A string in the third position, producing the note E. The small note A is not heard, and the change of strings breaks the slide and produces a heautiful vocal effect

Artistic violin players pay the greatest first finger is placed firmly on the A string attention to the shifting employed in their finger sliding up the A string until it of which the violin is capable is due to reaches the point where the Note D is effective glissandos and shifts introduced played (marked in miniature type in the example). When this point is reached, the passages by the combining of different fourth finger falls forcibly on the string positions by shifts, and artists vie with TINDALE CABINET CO. Ditson Bldg, 8-10-12 East 34th St., NEW YORK is made so quickly and neatly that the way to bring out the beauties of a compomiddle note in the example (printed in sition, by using the most effective position

must be used not to shift too slowly, so The methods of shifting as given above that the required effect will be produced. are so necessary that the student should that the required effect will be produced.

The sliding on the first finger and striking of their theory and practice. He should endeavor to have them illustrated to him close with world result were the slide endeavor to have them illustrated to him. slide which would result were the slide by a good violinist, if he is not taking a made with the fourth finger pressed on regular course of lessons, as it is imposthe string instead of the first, and makes sible to convey the idea of just how these passages should sound by a printed



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### Department for Children Edited by Jo-Shipley Watson

### A Thanksgiving Letter

DEAR AUNTIE:-This is Thanksgiving Eve, and I'm going to tell you what I am for a long time, and it's about my music I love it-that seems funny, doesn't it, when Mama never liked to practice? But I want to be famous. Did you ever want to be famous, Auntie dear?

I played at the church social last night, so did Bessie; but I'm quite sure I played much better than she did. I did not play with notes, I wasn't seared and my dres was beautiful and very becoming. Rachel said everyhody was quite crazy about me

I went home early, as I had my Latin lesson to study; to-morrow I will hear more about it. I love praise.

I wrote some poetry, original poetry last week. I am setting it to music, Miss Keith, my music teacher, does not know that I compose. I do quite well, sometimes, though my compositions sound like something I have heard before. But all great writers copy at times. Handel did. When I tell Miss Keith that I want to be famous she doesn't understand it at all. She thinks I am like Bessie and Rachel She looks at me very seriously and says, "Dear child, the road to fame is the Keith is old and not at all famous. We girls gave her a bust of Beethoven her last burthday and she was thirty then.

The Principal up at High School selected me from all the others for club accompanist. He told me I read music rapidly and kent good time and that be needed me 'to pull the chorus together.' The other girls can't even read a hymn tune without stumbling. I know you will be proud of me next June when you come to Commencement. Rachel says I am don't I have to be a bit conceited, Auntie? Cousin Esther is famous and she is conceited. Don't you have to believe in yourself more than any one else?

Next week I am asked to play at the them quite well. The new boy who has come to live next door has studied the violin in Boston. He is to play for chapel times together. Rachel is jealous. She see their pictures a lot. I am thinking of having some large new photographs made. They may need them at school if I give a recital there, as I am planning to do after Christmas. Miss Keith is much interested in it for once she thinks I can do something; so I'm going to try with all my The new violin boy will probably assist me, and the Boys' Glee Club. I words. praetice two hours a day, and after my help me with the pipe organ on Saturdays. If I play well enough by spring the church committee says they will give lor door there stood a me her place and a dollar a Sunday to

Please tell me, Auntie, do you think I am conceited? If conccit is getting mc thankful I am conceited. I'm thankful, too, that I believe in myself.

Your devoted, MILDRED.

### Entertainments and Games

| THE TOPSY              | Turvy Program. |
|------------------------|----------------|
| 1 Moonlight Counts     | Nevin          |
|                        |                |
| 2 Th. Est Vine         | HANDEL         |
| A The Pagery           | BESTHOVEN      |
| 5 Triamani             | WAGNER         |
| 6 Chrina Cona          | MACDOWELL      |
| 7 Descriptions From    | Schumann       |
| 7. Kevolutionary Ethae | CHOPIN         |
| 8. 10 d W Hd Nose      | Schubert       |
| 9. Garaen in the Kain  | MENDELSSOHN    |
| 10. Largo              | MENDELSSOHN    |

teresting game for young piano students. screaming colors of red and yellow the Prepare programs of the following compositions,-you will observe that the comocere' names are misplaced Fach player has a pad with pencil attached; the leader explains that the printer has made a mistake in the programs and it will be the duty of those present to correct his mistakes and rearrange the program so the composers will receive the proper credit for the work.

Great sport may also be had at a Vaudeville Musicale. A front and back parlor are used for stage and scating, and these rooms are closed until all are assembled. The front hall is used for foyer and ticket office. The ticket booth is properly grilled and the ticket seller is non-communicative and true to life. The walls of the hall are decorated with the pictures of famous actors, musicians and theatre bills. The ushers are little girls in brown uniforms, caps and brass butstory-telling ability and Jessie Nowlands 100m).

The Topsy Turvy Program is an in- will present some original Limericks. In

VAUDEVILLE MUSICALE. FILEN LEWIS. Greatest Story Teller on Earth. 2. Mary Beverly in catchy rag-time

stunts. Has Played Before Roy-LIESSIE NOWLANDS in Original Limericks. Decorated by King Olaf

of Owfuldom.
4. The Natural Songster. Has Fourteen Medals. HELENA HEATOOM, Renowned Left-

hand Piano Player. 6. James Bighton in Famous People I Have Met. 100 Nights on Broadway.

Between acts the audience is given an tons. The programs are a surprise; we opportunity to spend money for popcorn, read that Mary Beverly, who always peanuts, ice cream cones, etc. After the plays the classies, will do the latest rag- performance the audience has an aftertime, while Ellen Lowis will aid with her theatre supper in the cafe (the dining

### Music and the Australian Native

times together. Nature is jeasues such in limited and some the limit of the source of the favored and to such as years of the source of the so

A GENTLEMAN named Rengge, who had songs, they would yield to an irresistible Country Club for dancing. I have learned considerable experience with those dif- impulse and rise and join me with the all the new dances and I can play for fieult sons of toil, the Australian natives, voice. They would even begin to dance tells us that he obtained his results very joyfully and contentedly, especially when largely through the power of music and they saw me singing and dancing among the dance. "How often have I not used them, like any other savage, After a von in Bash, let's settled with his their dancing songs," he say, "in order few minutes of dancing, I would seize studies, and he has asked me to play his to encourage them and urge them on in the opportunity to cry out to them in a accompaniments. He hears me practicing their work. I have seen them, not one merry voice, "Mingo, mingo," a word and I am sure we will have some fine but a thousand times, lying on the ground meaning breast, which so used in the with minds and bodies wearied by their same way as our word courage. After

### Ethel's Birthday

any mistakes in filling in the to-be-guessed lovely new pieces: Spring Song, by —— good work accomplished and spur 10

She was nine years old and, what do you rangement of — Fire Music from -

you this — too, see how it goes — picture of the composer who copied his in a given time. Self-Carron to get like a clock. You are to use it at your brother's music by moonlight. 

(Fill in the blank spaces with the cor- "Dear me," said Ethel, "here is a dar-(Fig. in the bank spaces with the corrections of the corrections). Here is a story listen as ling — where I can keep all of A suitable prize was awarded to the hard as ever you can and try not to make my —." Then mama pointed to some successful competitor as a reminite of my mustakes in lung in the Co-reguesses. To a Wild Rose, by — Träumerer, by further achievement. A lively discussion once upon a time, when Ethel was a —, and The Antil Chorus from the of the excellencies and failures in each practice two hours a day, and after my recital I'm going to ask Mrs. Heaton to little girl she had a birthday surprise operatory.—. There was also an ar- interpretation followed: Here are some think? when her mama opened the par- But that was not all. Uncle George had To the Teacher A new view let a plaster bust of ---. You remem- his work. Ethel was so happy she could scarcely ber the composer who wrote the Erl To the Performers-System: Stady speak. When mama said, "William gave King? Just then Jamie came in with a ing for an object—to perform given work

invented it years and years ago. You final surprise in came teacher who sat

To the Listeners—Concentration, altermay recall his name for he made an — down at the — and played the Moon to the composer who wrote Fidelio, light Sonata by — ... to the Listeners—Concentration of the Careful criticism. Good judgment.

### A Book to Read

HAVE you read it? Charles Auchester. I mean. It was one of my favorite books when I was your age. There were two others next best, The First Violin and Amy Fay's Music Study in Germany E. Berger is only the made-up name of the author of Charles Auchester. Of course, I never knew that for years after and I never knew much about the characters except that Seraphael was Felix Mendelssohn, Charles Auchester was written half a century ago, when E. Berger was in her 'teens. Her name was Elizabeth Sara Sheppard. I suppose it was not the fashion for women to be authors, and that was one reason, no doubt, why this story was written with no idea of publication. If it had not been for a good friend of Elizabeth Sara Sheppard it would have blown out of the window or up the chimney; she wrote it fast and furiously, flinging sheet after sheet of the story on the floor. There were no corrections, no thought of anything but the ardor of composition. The good and trusted friend picked up the scattered leaves and dared the author to send the manuscript to Benjamin Dis-raeli, Lord Beaconsfield, Prime Minister of England. He introduced it to his publishers and wrote:-

"No greater book will ever be written upon music, and it will one day be recognized as the imaginative classic of that

The characters interwoven about Seraphael are presumed to be Charles Auches-ter as Joachim; Clara Benette as Clara Novello; Anastare as Berlioz; Aronach as Zelter (Mendelssohn's teacher); Starwood Burney as Sterndale Bennett; St. Michael as Costa, and Maria Cerinthia as Fanny Mendelssohn Hensel, Mendels-

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How the Musician May Improve His Hand Conditions

failure of some pianists and devotees of will soon make the wrists more enduring stringed instruments, is stiffness of the and more supple. Clasp your hands stringed instruments, is stiffness of the and more supple. Class your hand, hand. This can be overcome in practihand. This can be overcome in practicongenital more time and patience are press first one then the other backward necessary than when it is the result of improper use of the hands in heavy work or the wrist and forearm. Take care to con some finger-straining sport. To cure ac- fine the movement to the wrists and goired stiffness, the first and most important step is, of course, to remove the ing the resistance, the backs of the wish

explained by the anatomical arrangement tive movements. Remember t) relax fre the tendinous strips that connect the quently to avoid any danger of stiffeing fingers on the back of the hand. Examination will show that the leaders of the third finger are so held down by overlying tendons that it has little independent action; usually it moves in unison with either the middle or little finger. Special training is necessary to establish an individuality in this member, to loosen it, increase its latitude of movement and place it under control of the mind.

One way among piano-players of getting at this finger separately is to hold all the others tight on the keys and practice raising and striking with this obstinate member alone. A better way of isolating it is to press the hand on the edge of a table or something else where the third finger may be allowed to hang down. In this position practice curling it inward as close to the palm of the hand as possible. Also, work it from side to side. Each of the other fingers may be treated similarly, but the third usually requires extra attention.

Another good exercise for the finger is to practice the trick of touching the first and little fingers over the backs of the two between them. This helps to develop individual control. Also, hold the hand in hot water a few minutes to oped the palm up and try to bend the last joints of the fingers while holding the other

Johns rigo.

As a rule, the musician's hands are oil treatment just before taking you strong enough; what they so often lack is suppleness. All the strength one can cause the oil to permeate the tissus acquire without any stiffening effect is of decided benefit. A good exercise for strengthening the hand without toughening its tendons or surface, is paper-Take a sheet of newspaper, beginning their work crumpled to convenient size, in each crumpted to convenient size, in each hand, hold the arms at the sides and grip then relax rather rapidly till the subsets of the forearm ache slightly, natural effort is injurious to your finger. Never take up hand-exercises that require muscles. See that your hands are warm a protracted tension of the gripping for an hour preceding your "turn," etc. muscles; they detract from the supple- if heavy gloves are necessary to kep ness of the fingers. For variation, use them so. The exercises I have suggested the finger-pulling exercise occasionally instead of paper-gripping, lock a finger habitually warm hy improving the circuinto the corresponding one of the other

Exercises for Making the Hands Supple

CHIEF among mechanical reasons for of fatigue in the wrist-joint. Exernse resisting each time with the muscles of are called into play. Very little praction The third or "ring finger" is nearly along this line will enable anyone to be always the most troublesome; and this is vise a number of simple and very always the most troublesome; and this is vise a number of simple and very effect

Despite the fact that some great musicians possess short fingers, we must admit that they are a handicap on certain instruments; to argue otherwise is unreasonable. The short-fingered unfortun ate needs something more helpful than the consolation that such and such famous players had short fingers. I cannot promise any lengthening of the bones of the fingers from muscular training; by there is an exercise that will so losen and energize the tissue around the joints at the base of the fingers that "octave playing" will cost less effort. I refer to the simple practice of "spanning;" the ends of the thumb and little finger as you can. Practice daily on a rule and you will soon notice improvement.

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Opinions differ as to the advisability of a liniment for the musician's hands. And among those who favor the practice of using something there is much disagree ment as to the best article. Personally pores; then dry them well and rub in the oil vigorously on the back of hand and fingers. It is well to apply this water and thoroughly. Professional pianists and violinists when they have much tiresome playing on hand will find it very helpful to apply this oil and massage just before

hand and pull across the chest. Treat each pair of fingers similarly. draw two basins of water, one very hot the other very cold. Hold the hands in the hot water about two minutes, then in Sometimes the wrists are weak; fre- the cold, then back to the hot, and so on quently beginners on the piano complain for six or eight changes.

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Q. How is "interpretation" defined by wirtuon planists? Do they regard it as strict adherence to all marks of expression, etc., in the composition, or how they think they can best render it according to their own ideas so as to make it sound the best to their audiencest—A. J. V.

A. The best interpretation is that in which the player individualizes somewhat. In this sense Von Bülow was not of the really which the player Individualizes somewhat. In which the player individualizes somewhat, In secret plaints. He always played with the player plaints and plain

which the search follow a method which spices them a very different flows an influence of the state of the search of the search

Adulter, F. C. L., Erron Friend, M. T. S.,
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de GUICHARD ARTHUR Teacher of Singing THE death recently occurred in Johnstown, Ps., of George H. Hobmann, a veteran musician and nusic dealer, nod nepiew of the author of the celebrated Hobmann violin method. Mr. Hobmann was born in Hamburd, Germnny, 1847, and was brought to the United States the following year. FALK WILLIAM J. Tencher of Singing
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JOHN PRILLY SOURA recently declared himself in favor of woman's auffrage. "I cart for the world of me see why women shoulder vote," says the March King. "In the perior, the theatre, the church and every place see we can treat them with courtesy and consideration. I do not think that polling piece

are so low that women cannot go there."

A PERFORMANCE Is being planned in Jack sonville, Fla., of Dr. Davenport Kertise's grand opera, The Last of the Astes, under the direction of the composer, who will be assisted by Jacksonville musicians. Who knys.

sisted by Jackson ville musicians. Who know-but in this lies the solution of the grand open problem in America. When local musician get together and perform the works of the composers in their midat, there may be some chance eventually of producing a truly Amer-ican open.

THE Boston Opera Company in conjunction with the Pavlova Russing Bailet opes its season in New York under the direction of Max Rabilnoff at the Lexington Avenue open illouse, on October 23. The New York season will be followed by a four throad various cittles including Boston, Philadelphis, Chena, New Orleans, St. Louis, Cincinnati, Tovoto, St., Paul and Detroit,

As orgalisation known as "The Thre Art. Cub" the size of more of the production of the Communication of the Commun

ARTERO TOSCANINI has definitely decided to give up his postition as conductor of the Metro-politan Opera in New York. He pleads ill-leatin, a desire to devote himself to the needs of musickins made destitute in Italy by the war, and dissatisfaction with certain condi-tions at the Metropolitau.

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Painting Tone-Pictures

Loyal R. Blaine

It seems to me that many piano pupils are like that very amusing character in fiction who was not aware of the fact that he had been speaking prose all his life. They are painting tone pictures all the while, and a majority seem to be ignorant of it. While painting and pianoplaying are nothing alike in their respecive technics, still, the pianist may learn many things from the finished product

of the painter. If the pupil will take a picture by one of the old masters he will perceive, that one person or thing stands out above all the rest. Everything else is secondary. Just so, in every piece of music of any consequence, there is the theme which must be brought to the hearers' ears so prominently that this melody will be the first thing to come up in their mind in the recollection of the composition.

If we fail in this our interpretation is

a failure. This theme is not always as plain as the "nose on your face" as the old saying goes, but in many cases must be sought after. I have heard many performances in which a beautiful theme has been lost in a meaningless collection of arpeggios and scale passages; the performer giving an exhibition of technic and nothing else. Schubert's B Flat Impromptu is a beautiful composition when played by one who is capable of bringing out the theme but in the hands of one who lacks this power it loses all its charm.

After the painter has depicted his principal object he does not leave us there, suspended in mid-air, as it were, but paints a beautiful background which harmonizes in character with his main object or subject. Just so in music, our theme will sound somewhat shallow if we play it alone, but when combined with other tones gains immeasurably. There are several little things we look at in the picture after we have scrutinized the principal subject and our background. In the pieces we play there are likely

to be several smaller counter-melodies which should be emphasized slightly but at the same time always keeping their rightful place in the background. piano student can profit by many things and with a few hints may derive as much benefit from a lesson with Corot or Millet as he may receive from his piano teacher.

### Religious Dances in the Christian Church

THE fact that dancing as well as music has its religious significance is well known. At the Cathedral in Seville. Spain, religious dances are performed around Easter time even to this day. A Jesuit father, named Menestrier, writing in the latter part of the seventeenth cen-tury, showed the relationship between the dance and the song in religious exercises in the following words:

"Divine service was composed of psalms, hymns and canticles, because men sang and danced the praises of God, as they read His oracles in those extracts of the Old and New Testaments, which we still know under the name of Lessons. The place in which these acts of worship were offered to God was called the Choir, just as those portions of comedies and tragedies in which dancing and singing tragedies in which dancing and singing combined to make up the interludes were called Choruses. Prelates were called in the Latin tongue Prasules a Prasiliendo, because in the Choir they took that part in the praise of God which he who led the dances, and was called by the Greeks Choragus, took in the public games."

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PIANO, FOUR HANDS 13230 Pretty Evening Star, G. L. Spaulding 2 | 3268 Miserere | G. L. Spauldine 2 | 4 | 37 | 15347 Martha | February 1 | 13315 Ases Death, Op. 46, No. 2 | 13229 The Merry Wives of Windston | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 |

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THE famous Watkinson Library, of Hartford, Conn., has just come into American sheet music dating before the Civil War. The collection, the result of years of careful research, is the gift of Professor N. H. Allen, of Worcester, Mass, and is probably the most complete of its kind in existence.

Upon these early compositions the art of the lithographer as then known was given the freest rein and the price, as there indicated, shows that the more colors embodied in the covers the more the music lover had to pay for the selection. The collection contains comparatively few instrumental pieces but such as they are elevated the Schottische to a high position. Polkas were also popular and one dated 1845 was, as the cover asserts, then in its fiftieth edition. The surprising number of editions to which these early songs ran leads one to feel that the song writers of those days must have reaped great financial rewards or else that an edition was about as limited as are the many books of verses each vear privately published. Fifty and seventy were no unusual figures showing the number of editions. The song writers of to-day may long for the grand old times

How firm a hold Uncle Tom's Cabin had upon the people is shown even here for John S. Adam's song on The Death of Little Eva, written in 1852, ran into many editions. The artist who embellished this particular gem showed the demise of Little Eva taking place in a bed carved and hung like those of a palace. O Curse Me, But My Infant Spare was a popular song of 1841 and to Mrs. Wood and Mrs. Seguin, pictured, of course, is accredited the honor of singing it to an exacting but delighted audience of countless thousands.

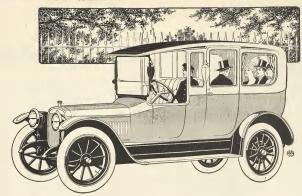
One of the most interesting features of the large collection is the interesting light it sheds upon the rise of the minstrel era in New York in 1843. The members of the various troupes were carefully re-produced in brilliant colors upon the songs they were supposed to make immortal. In all their glory appeared one of the earliest troupes, "The Great Southern Original Harmonists, the best band of singers in the United States." Edwin P. Christy, known as the parent of colored minstrelsy, graces the cover of many a song. "Christies" is still a familiar term in England in connection with minstrelsy but it no longer is heard

The Breakfast Bell Polka shows ladies in full evening dress with the lowest of low necks rushing madly into the diningtoom, while an equally large number of men also dressed in the height of fashion crowd the doorway. The Dinner Bell Polka is another, but this shows exterior and interior views of the Crawford House in the White Mountains.

The collection is in excellent condition and is now safely housed in the Watkinson Library where already it has been visited by many people who find both amusement and instruction in looking over the popular music of their grandparents.

THE folk-song composes itself. The name of a folk-song writer is seldom remembered-he counts for nothing; but his song lives on and on and is passed from one generation to another. In these songs are reflected the very heart-beats of the people.—Grimm

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### "Crossed Wire Brains"

A couple of letters have been received from teachers who read the article on the foregoing subject last spring, and have responded stating their experience for the benefit of other readers of the Round Table. The first reads as follows:-

"I do not think my pupils have the trouble of 'mixing up' the clefs, complained of by L. P. in the Round Table. I urge them from the outset to read the bass elef first. I call their attention to the manner in which houses are built, pointing out that the foundations should first be considered. Should they forget and read one note in the treble first, I stop them, and ask, 'What did I say about playing the bass notes first?" or some such reminder. They immediately correct themselves. This suggestion works like a charm with my pupils." -Mrs. M. M. Glass.

The second letter treats the matter more at length. She has had pupils who have had this difficulty and has thought out a scheme of treatment.

"Perhaps my experience may prove helpful. I taught a small boy, who, when he first tried putting the hands together, played the lower staff with the right hand, and the upper with the left. Learning the hands separately not helping any I invented a plan of my own. First, I explained that all notes on the lower staff belonged to the left hand; at the same time teaching him which was the left hand in order to get the two hands well separated in his mind. He was under six, and therefore such things were not yet clear to him. I did not try to impress him with the seriousness of the situation, but good humoredly told him he had played the left hand's notes with the right, and thus had played

"Placing both his hands over the keys I said, 'Now we will read one measure, always reading the left hand note on the lower staff first.' Then if the measure should be, left hand G, C, and right hand C, G, I would have him begin, 'left hand G,' taking plenty of command. time to associate the note with the key and the hand that was to play it. Then we spoke the right hand note in the same manner. Next, having taken time to get them well in mind separately, I had him say, 'Left hand G, right hand C, looking at the hands and getting the thoroughly digested and have at command his exosifingers ready to play as he spoke; then I had him play the notes he had spoken. This pupil came to me every will be a pretty well-informed technician. By that time day and I never allowed him to play hands together any other way until I saw that the right habit was tak- may find in other teachers, whether it be Mathews or ing form. Next I had him name the notes without others, for additional methods of treatment of attr mentioning the hands, telling him we always read the given point. left hand note first. I found then as he read from the lower stuff, he naturally associated the note with the left hand, and vice versa. Being able to do this I allowed him to play the exercise without speaking the notes, and found he did it fairly well. Sometimes it took a week or more to learn a simple phrase of four measures, and when he started a new phrase it was necessary to go back to the first named way of speaking the notes for the different hands.

"This may sound like very slow, tedious work; and can there be any high speed with any finger with high it did require much patience, but after a few months, motions. Speed demands close contact with the keys. when I saw that the old habit had been entirely overcome, I felt that I was fully repaid. Later I had the pleasure of having him play a little piece at a pupils'. recital."-MISS NETTIE GORDON.

"1. In Mason's Technic, Book I, page 10. I cannot comprehend the two touches applied to the legate and mild staccate,

"2. Shall I keep the pieces memorized contained in the First Study of Back? "3. What studies shall I get to learn transposi-

"4. Mason's and Mathew's directions for the prac-tice of the Mason technic differ. What shall I use? "5. In Mason's Book f, exercises 17 to 22, I find that the speed required is far too great for my fourth and fifth fingers. They are strong but I cannot lift them high or quickly. Please add her.

1. The plain legato is produced by the natural strength of the fingers in a downward stroke, in distinction from the clinging legato, in which there is more or less assistance from the arm muscles. This natural movement of the fingers on their joints, free from stiffness use selected studies, for in that way useless repetition or strain, is the principal desideratum to be aimed for is eliminated. The best selection I have seen is that by all players. The mild staccato mentioned for the two finger exercises is obtained by a very slight pulling back of the tip of the fingers towards the palm of the hand, confining the motion as much as possible to the second and third joints. It is intended for rapid motions when there is no time for the action described for other forms of staccato. Another form of staccato in extreme rapidity is obtained by a very slight motion of the entire finger from the first joint, lightly touching

and releasing the key as quickly as possible.

2. Pieces that a pupil should "keep" memorized should be carefully selected. Not all early pieces studied will be considered worth retaining as the pupil advances, loses all interest in it. From that time on his program be considered worth retaining as the pupil advances, and after he has extracted what technical value they will not be as rapid as it would be if his interest and atter ne has extracted was retuined value they be as rapid as it would be if his measurable in memorizing. Only the best should be used. Be sett manus source. This to his childish mind was this exercise updde down. This to his childish mind was clearer than if I had told him he had reversed the manuscript of the source of the source

a certain limited repertoire always ready. Pieces le has once memorized and dropped he can take up later if desired and prepare with almost no difficulty, In this way players can always keep a varied repertoire at

3. Sawyer's book on Extemporization will give to the help you desire.

4 You will find Mason a perfectly safe guide to follow in the practice of his own system. If you have tion of the principles included in his several books, you you will be able to comprehend any suggestions you

5. The fourth and fifth fingers must of necessity las behind the others so far as speed in the two finger exercises is concerned. They are weaker and more onstrained in their placement on the hand. The speed indicated by Mason as the highest development is not intended to be encompassed at any one point in a player's career. It is expected that the exercises will extend over a number of years. You should not attempt to lift the fourth and fifth fingers high. Neither

### Studies and Sonatinas

"What studies would you suggest to follow Burg-muller, Opus 100, and Lambert's Vol. 1? Czenr, Op. 130, and Kublau's Sonatinus have been strongly recommended to me."

Czerny's Op. 139 has been a standard work for many decades, and many teachers, after exploring other etudes, have reverted to these again and again. Their contention is, that after following the advice of many educators, that modern études embody more ideas in each onc, and develop the student's musical perception more rapidly, but they find that there are many pupils who are incapable of digesting more than one thing at a time, and that they thrive better on the technical simplicity of Czerny. They contend that when a pupilis working for technic, it is better for him to concentrate his attention on that alone, leaving expression and other points for pieces, and art etudes, such as those written by Heller. With this view I am much in sympathy for the average pupil. With the overwhelm ing volume of etudes written by Czerny, many prefer to of Emil Liebling, in three books. You can order Czerny-Liebling Selected Studies, and the first book will suit your needs, omitting substantially the first half. With the preparation you mention, the average pupil may be able to work these up to tempo. Then Pook Two may follow.

The sonatinas you mention are also standard, and contain many fine movements. With young students. however, I believe the practice of giving complete sonatinas is of dubious value. It takes the average pupil so long to work up the three movements of a recommend that you select the best movements. Interclearer Usin B.1 mag too mountaing similar in words that were not in his everyday vocabulary. He saw the point at once, and fel somewhat humilitated over the joke, and we both laughed and concluded we must learn to play for the same of the somewhat humilitated over the more complicated Bach compositions that will come later, and which he will be mentally prepared to the somewhat humilitated over the joke, and we both laughed and concluded we must learn to play for an "keep" all his pieces memorized. He should have frequent change to keep up the interest. Then the should have been should have should have been should have should have been should have been should have been should have should have should have should have should have should have sho

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